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# ŚISUPĀLĀVADHA

OF MĀGHĀ

## ॥ शिशुपालवधः ॥

महाकवि-श्रीमाघप्रणीतः ।

CANTO 1. प्रथमः सर्गः ।

WITH ENGLISH NOTES AND TRANSLATION BY  
C. SANKARA RAMA SASTRI, M.A., B.L.

EDITED BY

S. VISWANATHAN, M.A.

*Second Edition*

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## PREFACE

ŚISUPĀLAVADHA is one of the five popular Mahākāvya in Sanskrit literature, the other four being Kālidāsa's two poems Raghuvamśa and Kumārasambhava, Bhāravi's Kirātārjunīya and Śrī Harsha's Naishadha. A popular saying which gives a comparative estimate of the literary merits of the three poets—Daṇḍin, Kālidāsa and Māgha runs as follows:—

दण्डिनः पदलालित्यं भारवेरर्थगौरवम् ।

उपमा कालिदासस्य माघे सन्ति त्रयो गुणाः ॥

This saying which places Māgha even above Kālidāsa is of course prompted by an undue predilection for Māgha. But there is a substratum of truth underlying the same. How far the saying can be justified is left for the reader himself to find out. Another saying can be referred to which places Māgha above Bhāravi. It runs thus—

तावद्भा भारवेर्भाति यावन्माघस्य नोदयः ।

The light of Bhāravi shines so long as Māgha does not come to the field. This, like the previous one, is an overgenerous remark in favour of Māgha.

That Māgha has copied Bhāravi in several respects will be apparent to readers interested in comparative criticism. We shall refer to a few;

examples in which Bhāravi has served as a model for Māgha. Bhāravi begins his poem with the word शिवः. So does Māgha. Bhāravi employs the word लक्ष्मी in the closing stanza of every sarga in his poem. So does Māgha use the word श्रीः. The First canto in both the poems is composed in the वंसस्य metre. In the Second Canto in both the poems, political science is discussed in detail, in the speech of Bhīmasena in the one, and in the speech of Uddhava in the other. The arrival of Vyāsa at the residence of Yudhisṭhira in the Dvaita Vana is closely imitated by Māgha in the arrival of Nārada at Kṛshṇa's residence and in the ensuing conversation. Corresponding to the description of the Himālaya mountain in Bhāravi, there is the description of the Raivataka mountain in Māgha. Similarly, there is a description of Jalakrīḍā in the 8th canto of both the poems; similarly, of the evening and of the moonrise in the 9th Canto in both. Likewise there are descriptions of drunken revelry, love-sports and the like. Having had Bhāravi for his model, Māgha has no doubt improved upon him a good deal. Just as Māgha is stated to have superseded Bhāravi, the same saying goes on to declare that Māgha was superseded by Naishadha.

उदिते नैपथे काव्ये क माघः क च भारविः ।

Of course it is patent that this saying does not seriously mean anything.

The peculiar features of Māgha are the reconditeness of his style, the abundance of grammatical peculiarities and the richness of his vocabulary. By a study of Māgha the reader is bound to get into intimate touch with the intricacies of grammar and a mastery over difficult words. A word once employed is as far as possible avoided a second time, and if need be, its synonym alone will be used. Consequently there is a popular saying—

नवसर्गगते मापे नवशब्दो न विद्यते ।

When the reader reaches the ninth sarga of Māgha there will be no new word for him. A few illustrations from the first canto given hereunder, will make it clear. To denote fire, the following words are used:—हविर्मुक्, जातवेदस्, अग्नि and तन्नूतपात् in verses 2, 20, 54 and 62 respectively. Similarly, to denote the Sun, the following words are used: अन्धमारधि, पतङ्ग, निदाघधामन्, सहस्रभानु, रवि, तपन, सहस्ररश्मि and अहस्कर in verses 2, 12, 24, 27, 38, 42, 53, and 58 respectively. The words used to denote a cloud are पयोधर, घन, तद्विवान् and अम्युद in verses 4, 7, 12 and 19 respectively. To denote the Moon, the following words are used:—चन्द्र, चन्द्रमस्, ताराधिष, दुवारमूर्ति, निशाकर and इन्दु in verses 5, 16, 20, 21, 25 and 59 respectively. To denote Lord Śrī Kṛṣṇa, the poet has used as many different epithets as possible on different occasions:—हरि, चक्षिर, अच्युत, देवकीयुत, आदित्य, विरन्त-

and also

श्रुतिसमधिकमुच्चैः पञ्चमं पीडयन्त  
सततमृषमहीन भिन्नकीकृत्य पद्जम् ।  
प्रणिजगदुरकाकुधावकस्निग्धकण्ठा  
परिणतिमिति रत्रेर्नागधा माधवाय ॥

Canto XI-1.

With regard to the date of Māgha, it may be observed that Ānandavardhana, the author of Dhvanyāloka, who is known to have lived in Kashmir in the latter half of the 9th century cites the following two ślokas from Magha —

त्रासाकुल परिपतन्परितो निकेतापुमिर्न कैश्चिदपि धन्विभिरववधि ।  
तस्यौ तथापि न मुग क्वचिदन्नानामाकर्णपूर्णनयनेपुदतेक्षणधी ॥

Canto V-26

and

रम्या इति प्राप्तवती पताका रागं विविधा इति वर्धयन्ती ।  
गत्यामसेवन्त नमद्दलीका राम वधूमिर्वडमीर्युवान ॥

Canto III 53

That he can be taken back even a century earlier is established by the following citations from Magha in the Kavyalankara Sutra Vṛtti of Vāmana who lived in the 8th century A D

कुयेन नानेन्द्रमिवेन्द्रवाहन (I 8) गिरेस्तटिजानिव तावदुच्चकैर्जवेन  
पीठाहुदतिष्ठदच्युत (I 12) सित तिविज्ञा सुतरा मुनेर्विद्विसारिमि  
सौधमिवाथ सम्भयन् । द्विजावलिव्याजनिशाकरांशुमि पुचिस्मिता वाच  
मवोचदच्युत ॥ (I 25) मुत्तेन त्रिलोचन (I 71)

On the strength of these data the probability is that Māgha flourished in the latter half of the 7th

century A.D. The references to Māgha in 'Bhoja-Prabandha of Ballāla Pandita and Prabandha-Chintāmaṇi of Jainamerutuṅgāchārya may be brushed aside as mere fiction. With regard to the heredity of Māgha, Prabhāvākacharita of Prabhāchandra throws some light. Māgha was a native of Guzerat and an inhabitant of a city therein named Śrīmāla. King Varmalāta was a ruler there, and his minister was Suprabha. Suprabha had two sons, Datta and Śubhaṅkara. Datta's son was Māgha, and Śubhaṅkara's son was Siddha. These details are confirmed by Māgha himself in the last five ślokas of Śīsupālavadha in which he gives a brief outline of the history of his family.

*Mylapore, Madras.*

C. SANKARA RAMA SASTRI.

1st July 1935.



॥ श्रीः ॥

महाकविश्रीमाघप्रणीतः

॥ शिशुपालवधः ॥

प्रथमः सर्गः ।

श्रियः पतिः श्रीमति शसितुं जग-  
ज्गन्निवासो वसुदेवसन्नि ।  
वसन् ददर्शावतरन्तमम्बरा-  
द्विरण्यगर्भाङ्गभुवं मुनिं हरिः ॥ १ ॥

1. Hari, the lord of Lakshmi and the abode of the Universe, living in the glorious house of Vasudeva for restoring order in the world, saw the sage (Nārada), son of Hiraṇyagarbha descending from the sky.

शिशुपालस्य वधः शिशुपालवधः The slaying of Śiśupāla. The title of the Kāvya is शिशुपालवधः masculine and not शिशुपालवधम् neuter as given in other editions of the book. That the title is masculine in gender is borne out by the last stanza of the 19th sarga which is couched in चक्रवन्ध, a wheel-like shape into which

the diagram containing the letters of the stanza can be arranged. The stanza runs thus :—

सत्त्वं मानविशिष्टमाजिरभसादाल्लब्धय भव्यः पुरो  
 लब्धाधक्षयशुद्धिरुदुरतरश्रीवैत्सभूमिमुदा ।  
 मुक्त्वा काममर्षास्तभीः परमृगव्याधिः स नादं हरे-  
 रेकीर्षेः समकालमभ्रमुदयी रोषैस्तदा तस्तरे ॥

At the relevant places in the diagram occur the following letters in order :—

1st foot letter 6—शि	1st foot letter 14—ल
2nd „ „ 6—शु	2nd „ „ 14—व
3rd „ „ 6—पा	3rd „ „ 14—घः

Vide the diagram printed in the N. S. P. edition of the book between pages 472 and 473 in the 19th Sarga. It is therefore clear that the poet himself has given the title in the masculine gender by identifying the contents with the book. वाच्यवान्कयो-  
 (मेदोपचारान्.

Accordingly the commentator Mallinātha in commenting on the last verse of this Kāvya interprets the passage therein—काव्यं व्यधत्त शिशुपालवधामिधानम्  
 ३९ शिशुपालवध इत्यमिधानं यस्य तत्तया.

Perhaps we may also attempt to justify the neuter gender in a strained way thus :—शिशुपालस्य वधः  
 शिशुपालवधः, तन्वधित्वस्य कृतमिदं काव्यं शिशुपालवधम्. The suffix अण्  
 in the meaning of 'the composition relating to' is laid down by Pāṇini's sūtra—अधित्वस्य कृते मन्थे and drops

by the Vārtika—**दुर्वाख्यायिकाभ्यः प्रत्ययस्य बहुलम्**. The neuter gender comes in by the rule—**दुषि युक्तव्यक्तिवचने**. To justify this derivation the word आख्यायिका in the said Vārtika has to be construed in the broad sense of any literary work and not in the narrow sense of prose-work. Otherwise the form will be **शैशुपालवचम्**.

Sanskrit writers generally begin their works with a Maṅgala. Maṅgala is of three kinds :—**आशीस्**, **जनरिक्त्या** and **वस्तुनिर्देश**. **आशीस्** is the invocation of the deity to confer blessings on the reader, poet or spectator, and this is ordinarily resorted to at the beginning of dramas. The first śloka of Śākuntala **या दृष्टिः...** is a typical example of this kind of Maṅgala. The second kind of Maṅgala, *viz.* **जनरिक्त्या** lies in paying homage to the deity nearest at heart to the poet. The opening verse of Raghuvamśa is an example of the same—**कामर्षाविद...** **वस्तुनिर्देश**, the third kind of Maṅgala, consists in a mere reference to some sublime object. The oft-quoted example of this last kind of Maṅgala is to be found in the first verse of Kumārasambhava—**अस्त्युत्तरम्वा....** Here the sublime Himavān who is almost on a par with gods is referred to. Applying this test, it may be easily seen that in the first verse of Māgha now under consideration, we have **वस्तुनिर्देश**, inasmuch as there is a reference to the momentous meeting of Nārada with Kṛṣṇa which serves as the root-cause of the destruction of Śiśupāla which is the

ultimate goal in the work. Further there is also the use of the auspicious word श्रीः at the beginning. The object of Maṅgala at the beginning is supposed to be a happy completion of the work taken on hand without impediments.

श्रियः पतिः. Prose order. श्रियः पतिः जगन्निवासः जगत्  
शासितुं श्रीमति बभ्रुदेवसमनि वसन् हरिः अम्बरात् भवतरन्तं हिरण्यगर्भाद्भुवं  
मुनि ददर्श । हरिः मुनि ददर्श. Hari saw the sage. हरि  
here of course means Vishṇu or Kṛshṇa. The word  
हरि has several meanings. Vide Amara :—यमानिलेन्द्र-  
चन्द्रार्कविष्णुसिद्धांशुवाजिषु । शुकाहिकपिनेकेषु हरिर्ना कपिले त्रिषु ॥ मुनि.  
is derived from the root मन्. मननान्मुनिल्यते. ददर्श Per-  
fect 3rd person singular of दृश् to see. Conjugate :—  
ददर्श ददृशतुः ददृशुः, ददर्शिय-ददृषु ददृशयुः ददृश, ददर्श ददृशिव ददृशिम.  
The first adjective of Hari is श्रियः पतिः Lord of  
Lakshmi. He is naturally lord of Lakshmi, and parti-  
cularly in Kṛshṇāvatāra he is the lord of Rukmini,  
and Rukmini is no other than Lakshmi. Vide  
Vishnupurāṇa :—राघवत्वे भवेत्सीता रक्मिणी कृष्णजन्मनि. The next  
adjective is जगन्निवासः = जगतां निवासः the abode of all  
the worlds. The idea is that Vishnu holds the entire  
universe in his belly. The same idea is more  
elaborately brought out later on in the verse युगान्तकाल  
(Canto I, verse 23). जगत् Accusative singular. शासितुं  
Infinitive of purpose of शास् to rule. The governance  
of the world is to be effected by the punishment of  
the wicked and protection of the good. Vide  
Gītā :—परित्राणाय साधूनां विनाशाय च दुष्कृताम् । धर्मसंस्थापनार्थाय

संभवामि युगे युगे ॥ The purpose of the avatāra itself is that. वसुदेवस्य सद्य तस्मिन् वसुदेवसन्ननि वसन् masculine, present participial form of वस् to dwell. वसन् = वस् + शप् + शच् + नुप्. Present participles are formed by adding अच् to Parasmaipada roots and आच् to Atmanepada roots. Vide Pāṇini :—लटः शतृशाणच्वावप्र-मासमानाधिकरणे. How is वसुदेवसद्य ? धीमति Locative singular of धीमत्. धीः अस्य अस्तीति धीमत् glorious. Vide Pāṇini :—तदस्यास्त्वस्मिन्निति मनुप्. Note the Nominative singular of धी is धीः whereas that of स्त्री is only स्त्री. Which sage did Kṛṣṇa see ? हिरण्यस्य गर्भः हिरण्यगर्भः. Hiranya is the golden egg of the Universe, and its garbha is Brahma, he having come out of it. अत्रात् भवतीति अत्रभूः one born of limbs—the son. हिरण्यगर्भस्य अत्रभूः तं हिरण्यगर्माद्भुवं. Nārada is traditionally reputed as the son of Brahmā. Vide Bhāgavata :—उत्सप्राञ्जारदो अग्ने दक्षोऽङ्गुष्ठात्स्वयंभुवः. How is Nārada ? अम्बरात् From the sky. अवतरन्तं Descending, accusative singular of अवतरत् masculine, present participle of वृ with अव. After the 1st and 4th conjugational signs अ and य, the Present participial suffix अच् take अनुमागम before all the terminations of the Nominative case and the singular and dual terminations of the Accusative case in the masculine gender. Vide Pāṇini :—शप्स्यनोर्नित्यम्. When did Kṛṣṇa see the sage ? कदाचित् at one time, understood. In this verse Hari, the container of the whole universe is described as contained in the small house of Vasudeva. Hence there is the figure

of speech known as अधिक which occurs where the contents are bigger than the container. Definition:—आधाराधेययोरानुरूप्याभावोऽधिको मतः. There is also the figure of speech known as विरोध inasmuch as there is contradiction in the receptacle of the whole world living in a portion of it.

गतं तिरश्चीनमनूरुसारथेः

प्रसिद्धमूर्ध्वज्वलनं हविर्भुजः ।

पतत्यधो धाम विसारि सर्वतः

किमेतदित्याकुलमीक्षितं जनैः ॥ २ ॥

2. The march of the Sun is crosswise. The upward blaze of the fire is well-known. But this lustre extending on all sides falls downward. What is this? — Thus did the people behold in dismay.

गतं तिरश्चीन. In this śloka the poet describes the wonder of the people on seeing the sage descending from the skies. अविद्यमानो उरु यस्य सः अनुरः. Aruna is called अनुर, because he has no thighs. अनुरः सारथिः यस्य अनूस्तारथिः the Sun, because Aruna is his charioteer. तस्य अनूरुसारथेः. गतं is the abstract noun form of the root गम् formed by the application of Pāṇini:—नपुंसके भावे कः. When the suffix व(क) is added to Anīṭ roots ending in र or म्, the final र or म् drops. Vide Pāṇini:—अनुदात्तोपदेशवनतितनोत्यादीनामनुनासिकलोपो क्षलि क्किति. Examples. मन् मत्, इत्, नम् नत्, यम् यत्, रम् रत्. Abstract nouns formed

by the addition of the suffix क always take the neuter gender. गते-गति means 'gait.' तिर्यगेर तिरश्चीनं-तिर्यक्+स. Nouns ending in the root अग् take ईग optionally in र्वाचं, if they do not denote a दिक् or quarter. Vide Pāṇini:—विभाषाधेदिनिस्त्वयाम्. Examples:—प्राक् प्राचीनं, प्रत्यक् प्रतीचीनं, अग्राक् अनाचीनं, अवार् अवर्वाचीनं. तिरश्चीन has the same meaning as तिर्यक् crosswise. The Sun's gait is across the sky, i.e. from east to west. हविः शुक्ले इति हविभुक् तस्य हविर्भुजः. हविस् means the sacrificial materials like Samit, ghee, charu and grain which are offered in the fire. Fire is called हविर्भुक्, because it consumes Havis. ऊर्ध्वं ज्वलनं ऊर्ध्वज्वलनं Flaming upward. The fire's gait is always upward. As contrasted with the gait of the Sun and the fire, the lustre which is now witnessed by the people spreads in all directions and descends from the sky. धाम Lustre. इदं तु understood, before धाम. Note the different meanings of धाम given by Hemachandra:—धाम रश्मीं गृहे देहे स्थाने जन्मप्रगाढयोः. Vide Amara:—तेजो धाम गहो विभा. सर्वता=सर्वाय दिक्षु. The Ablative suffix त्स् is sometimes used in the Locative significance. Vide Pāṇini:—इतराभ्योऽपि ह्रस्वन्ते. विसर्ज् शीलम् अरयेति विसारि=वि-सृ+इत्. पतल्लयो धाम विसारि is actually cited in Siddhānta Kaumudī under Pāṇini:—इत्पत्रातो णिनिस्ताच्छेत्वे. अथः Indeclinable meaning 'down.' पतति Present tense 3rd person singular of पत् 1st conjugation, Parasmaipada. किम् एतत्? What is this, a lustre which

is 'neither the Sun nor the fire. वाक्यं adverbial adjunct to ईक्षितं. ईक्षितं is the Impersonal form of ईक्ष्. Besides the active and passive voices—कर्त्तरि and कर्मणि prayogas, there is a third method of employing verbs, which goes by the name of भावेपयोग or Impersonal form. Transitive verbs or सकर्मकधातुः can be used either in the Active or Passive voice. Intransitive verbs or अकर्मकधातुः can be used in the Active voice or in the Impersonal form. The root दृश्, to see, is ordinarily a transitive verb, but it is used intransitively in the context. Intransitive verbs comprehend roots which do not admit of an object or which dispense with the object, it being so very well-known, or in which an object is not intended by the author. Vide the following Kārikā—

घातोर्मान्तरे वृत्तेर्धात्वर्थेनोपसंभवात् ।

प्रसिद्धेरविवक्षातः कर्मणोऽकर्मिणा क्रिया ॥

In the context the object of दृश् is not intended to be conveyed.' Hence it is to be treated as an Intransitive root which admits of भावेपयोग. ईक्षितं therefore means ईक्षणं कृतं. It was seen. It is also possible to treat ईक्षितं 'seen' as the Past passive participle of ईक्ष्, adjectival to मुनि in the previous śloka. In this case both the verses must be treated as a single sentence, and they will be termed collectively a युग्म. युग्म, त्रयोरक, रत्नायक and कुलक respectively denote two, three, four or more verses forming one sentence. Vide



the following definition—*द्राम्यो युग्ममिति प्रोक्तं त्रिभिः श्लेषैर्दि-  
शेषकम् । इत्थापकं चतुर्भिः स्यात्तत्पूर्वं कुलकं मतम् ॥ अनेः इदिते*  
‘People saw.’ The doer or कर्ता of the act denoted by  
a verb in the Impersonal form takes the Instru-  
mental case as in the Passive voice. Here the Sun  
and Fire are उपमान, and the sage उपमेय. Since the  
उपमेय is described to have additional qualities as  
compared to the Upamāna, the figure of speech in this  
verse is व्यतिरेक. Vide Kāvya prakāśa :—उपमानाद्यदन्वय  
व्यतिरेकः स एव सः. Mallinātha states that Divākara in  
his commentary on Vṛttaratnākara adds before this  
verse the following two feet :—*दिवा कृतात्मा किमयं दिवाकरो  
विष्णुरोचिः किमयं हुताशनः*, and cites the whole as an  
example of a verse with six feet.

चयस्त्विषामित्यवधारितं पुरा  
ततः शरीरीति विभाविताकृतिम् ।  
विष्णुर्विमक्तावयवं पुमानिति  
क्रमादमुं नारद इत्यबोधि सः ॥ ३ ॥

3. Recognized at first as a heap of lustre,  
then as a sentient being with a body when the form  
was espied, and then as a man on the limbs being  
distinguished, him did the Lord gradually identify  
as Nārada.

चयस्त्विषा...The gist is that the Lord concluded  
who it was. विष्णुः सः पुरा विच्यं Genitive plural of

स्विष् feminine, meaning lustre. Vide Amara:—स्वु-  
 प्रमाद्युचिस्विष्माभाद्विर्द्युतिदीतयः. चयः Heap.' इति अवधारिते  
 Ascertained, Past passive participle of the causal of  
 वृ with अव adjectival to अमुं. At the outset the  
 Lord took him to be a heap of lustre. The next  
 step in the discovery is referred to in the next pāda-  
 त्तः then. त्तः is formed by adding the Ablative  
 suffix त्स् to the pronoun तद्. Vide Pāṇini:—पयम्या-  
 स्तसिद्. The final ङ् of the pronoun तद् drops before  
 त्स् by the rule त्यदादीनामः. त्तः in the context means  
 'whom he came nearer.' विभाविता आकृतिः यस्य तं विभाविता-  
 कृतिं. One whose form was grasped. अत एव शरीरी  
 इत्यवधारितं. शरीरम् अस्मास्तीति शरीरी = शरीर + इत् in the मत्वर्थे.  
 Vide Pāṇini:—अत इतिठनी. Now he comes to be  
 known as an animate being. The next step is  
 mentioned in the third foot. विमत्ताः अवयवाः यस्य तं  
 विमत्तावयवं One whose limbs are distinctly perceived.  
 अत एव पुमान् इति अवधारितं. Now, the object comes to  
 be identified with a man. पुमान् Nominative singular  
 of पुंस्. अमुं Accusative singular of अद्स् masculine.  
 Decline:—भगौ अद् भगी. अमुं अद् अद्. क्रमाद् Gradually.  
 क्रम refers to the several stages in discovery already  
 referred to. नारद् इति अवोचि. Know him as Nārada.  
 The several stages in discovery are described to  
 have been gone through by the Lord, treating him  
 as an ordinary person. Of course the Lord knows  
 everything from the beginning. Since the accu-  
 sative significance is conveyed by इति, नारद् takes the

Nominative case. Vide Mallinātha—नारदस्य कर्मत्वेषु निपातशब्देनाभिहितत्वात् द्वितीया. अबोधि Aorist 3rd person singular of बुध् 4th conjugation, Ātmanepada, its alternative form being अबुद्ध. Conjugate—अबुद्ध-अबोधि अभुत्साताम् अभुत्सत, अबुद्धाः अभुत्सायाम् अबुद्धुम्, अभुत्सि अभुत्सहि अभुत्साहि. The चिञ्चिकल्प in the 3rd person singular is due to दीपजनबुधपुरितायिन्यायिभ्योऽन्यतरस्याम् and the dropping of त् to चिञो लुक्. This root बुध् 4th conjugation Ātmanepada. Anit̄ is different from बुध् 1st conjugation Paras- maipada Set̄. This and the succeeding seven verses form one Kulaka in which all the said seven verses describe the sage and consequently are adjectival to अर्षु in this verse.

नवानधोऽधो वृहतः पयोधरान्

समृद्धकर्पूरपरागपाण्डुरम् ।

शृणं शृणोत्क्षिप्तगजेन्द्रकृत्तिना

स्फुटोपमं भूतिसितेन शम्भुना ॥ ४ ॥

4. Who, appearing white like the dust of camphor heaped up just lower down huge fresh clouds, bore for a while the clear likeness of Śiva, white with sacred ash, with the lordly elephant's skin worn above on gay occasions (dances).

नवानधोऽधः. नवान् Fresh i.e. water-bearing, adjectival to पयोधरान्. नवान् is used to convey the exceeding blackness of clouds. वृहतः Big, Accu- sative plural, also adjectival to पयोधरान्. \* Decline :—

• वृहन् वृहन्तौ वृहन्तः, वृहन्तं वृहन्तौ वृहतः. धरन्तीति धराः, पयसां धराः  
 • पयोधराः. धर is formed by adding पचायच्. The word  
 • should not be derived as पयो धरन्तीति. In that case  
 कर्मण्यण् will apply, and the form will be पयोधार. Vide  
 • Siddhāntakaumudī under कर्मण्यण्—कथं तर्हि गङ्गाधरभूधरादयः,  
 कर्मणः शेषत्वविवक्षायां भविष्यन्ति. The reduplication of उपरि,  
 अधि or अधस् has the effect of making a noun governed  
 • by them take the Accusative case. Vide Vārtika:—  
 उभसर्वतनीः वार्यां पिशुपर्मादिषु त्रिषु। द्वितीयास्त्रेडितान्तेषु ततोऽन्यत्रापि  
 दृश्यते ॥. The Indeclinables उपरि, अधि and अधस् get  
 reduplicate when in addition to the respective  
 senses denoted by them the idea of proximity is  
 intended to be conveyed. Vide Pānini:—उपर्यप्यधतः  
 सामीप्ये. Hence पयोधारान् अधोऽधः means 'below the  
 clouds and very near them.' समूहः कर्पूरस्य परागः, स इव  
 पाण्डुरः सै समूहकर्पूरपरागपाण्डुरं. समूह is the Past passive  
 participle of वृद् with सै to heap. Vide Viśva:—समूहः  
 पुञ्जिते भुजे. अत एव, consequently, understood. क्षणं  
 At that moment, accusative of time according to  
 Pānini:—कालाध्वनोरत्यन्तसंयोगे. क्षणेषु उद्विगता गजेन्द्रस्य कृत्तिः येन  
 तेन क्षणोद्विगतागजेन्द्रकृत्तिना adjectival to शम्भुना. क्षण in the  
 context means a festive occasion, and it refers in  
 particular to the dance (Tāṇḍava) of Śiva. Its  
 other meanings are 'a minute' and 'leisure.' Vide  
 Amara:—निर्व्यापारास्थितौ कालविशेषोत्सवयो क्षणः. उद्विगता Worn  
 • on the upper portion of Śiva's body. It is tradition-  
 • ally believed that Śiva wears a tiger's skin for his

lower cloth and an elephant's skin for his upper cloth, the latter being the skin of Gajamukhāsura slain by him in battle and worn as a trophy. Hence Śiva is called शार्दूलचर्मन्विर and गजचर्मोत्तरीय. भूयः कृतः तेन मूर्तिसितेन. Śiva's body is white, being besmeared with sacred ashes भृति means मल in the context, its other meaning being ऐश्वर्य. Vide Amara—भृतिर्मलनि संपदि. शमुना. स्फुटा उपमा यस्य स स्फुटोपमं. Since उपमा denotes likeness, the noun governed by it i. e. शंभु takes the Instrumental case. Vide Pāṇini.—दृव्याधिर्लुपोपमाभ्यां तृतीया च. Words conveying similarity govern the nouns in the Instrumental or Genitive case, but not the words दृव्या and उपमा. When these two words are used, the nouns governed by them take the genitive case alone. In the context the word उपमा is used. Hence how to get over the exception? The answer is that तृतीया comes by the rule सद्गुणैरुपमान, treating उह as understood. This is how the objection is met in Praudhamano-ramū. There is also another answer that can be suggested. The prohibition of तृतीया for nouns governed by दृव्या and उपमा is restricted to nouns denoting the Upameya e. g. दृव्या उपमा वा दृव्यास्य नामनि. In the context शंभु is Upamāna, and hence the तृतीया is permissible. This is how the author of the Māghavyākhyā श्रीदेविवीर्येण justifies the Instrumental case. Nārada's body is white like Śiva's. When he comes down the cloud, his lower portion is.

## सुवर्णसूत्राकलिताधराम्बरां

विदम्बयन्तं शितिवाससस्तनुम् ॥ ६ ॥

6. Who, wearing a girdle made of the yellow Muñja grass, himself being white in colour, and wearing a deer's skin of the hue of collyrium, imitated the (white-coloured) body of Balarāma (lit the black-clothed) with the lower garment tied up by the golden girdle

विशद्वमौञ्जी. Here the poet compares Nārada's body to that of Balarāma. Nārada's body is white, as also that of Balarāma, who wears a black girdle made of Muñja grass. Likewise the girdle of Balarāma is yellow, being made of gold. सुवस्य विमारः मौञ्जी A girdle made of Muñja grass. The Mauñjī girdle is prescribed for a Brahmachārin of the Brahmin caste, similarly a bow-string for a Kshatriya bachelor, and flax or cotton girdle for Vaiśya. Vide Manu—मौञ्जी त्रिवृत्समा ऋग्ग कायां विप्रस्य मेखला । क्षत्रियस्य तु मौञ्जी ज्या वैश्यस्य शयतान्तरी ॥ (Manu II-42). विशद्वमौञ्ज्या युज्यते इति. विशद्वमौञ्जीयुक्ते तं विशद्वमौञ्जीयुक्ते qualifying Nārada. मौञ्जी = सुव + अर् + टोप्. मौञ्जीयुक् = मौञ्जी + युक् + क्त्वि. Vide Pāṇini :—सत्त्वदिव. अर्जुना छविः यस्य तं अर्जुनच्छविः qualifying Nārada. अर्जुनच्छविरिव छविः यस्य तत् अर्जुनच्छविः adjectival to एणाजिनं—एणाजिनं अजिनं. यस्य अर्जुनच्छविः derived from अर्जु to wear

( वस आच्छादने ) 2nd conjugation, *Ātmanepada* in the present participle. अत एव understood. शिति वासः यस्य सः शितिवासाः Balarāma. तस्य शितिवाससः. तनुं विडम्बयन्तं. Nārada imitates the body of Balarāma. How is Balarāma's body ? सुवर्णस्य सूत्रं सुवर्णसूत्रं, तेन आकलितं अधराम्बरं यस्यास्तां सुवर्णसूत्राकलिताधराम्बरां. विडम्बयन्तं = विडम् + लिच् + शप् + शच् + अम्. विडम्ब is a धातु ending in व belonging to the चुरादि group. Vide Siddhānta Kaumudī :—बहुलमेतन्निदर्शनम् ( ग. सू. 208 ), अदन्तधातुनिदर्शनमित्यर्थः । बाहुलकादन्देऽपि बोध्याः । तद्यथा—पर्णं विष्क. एवं आन्दोलयति प्रेक्ष्णोलयति विडम्बयति अवधीरयति इत्यादि. The wearing of the black antelope's skin is prescribed for a Brahmin bachelor. Vide Manu—कार्ण्यरीखनास्नानि चर्माणि वस्त्रचारिणः (Manu II-41).

विदङ्गराजाङ्गरुहैरिवापतै-

हिरण्मयोर्धोरुहवृष्टितन्तुभिः ।

कृतोपवीतं हिमशुभ्रमुद्यकै-

र्यनं घनान्ते तटितां गणीरिव ॥ ७ ॥

7. Who, with Upavīta made of the fibrous tissues of the plants growing on golden meadows, elongated like the wings of Garuda, himself being white like snow, appeared like a cloud high up (in the sky) in autumn, accompanied by a number of lightnings.

विदङ्गराजाङ्ग. The sacred thread of Nārada is dealt with in this verse. Nārada with his golden

white, and the upper portion being covered with clouds appears black. Śiva's upper body is also covered with the elephant's skin and hence appears black. Hence the analogy between Nārada and Śiva in dance. Śiva's dance is a well-known tradition in Hindu theology. Tāṇḍava is a masculine dance associated with Śiva. Lāsya is a feminine dance associated with Umā.

दधानमम्भोरुहकेसरघुती-  
 र्जटाः शरच्चन्द्रमरीचिरोचिषम् ।  
 विपाकपिङ्गास्तुहिनस्यलीरुहो  
 घराधरेन्द्रं व्रततीततीरिव ॥ ५ ॥

5. Who, bearing a lot of matted hair, like in hue unto the lotus fibre, and himself possessing the resplendency of the autumnal Moon's beams, appeared like the Himālaya mountain containing heaps of herbs, yellow due to ripeness, grown on its snowy slopes.

दधानम्. Nārada being white corresponds to the Himālayas. His matted hair being yellow corresponds to the ripe creepers on the Himālayas. अम्भोरोहोत्तरीणि अम्भोरुहं Lotus. रुह = रुह् + क Vide Pāṇini:—  
 रुरूपधराप्रोदिरः कः. अम्भोरुहस्य केवराः The filaments of lotus.  
 तेषां घुतिः अम्भोरुहैरघुतिः, अम्भोरुहैरघुतिरिव घुतिः यागां ताः  
 अम्भोरुहैरघुतयः. Vide Vārtika:—उभयपुमान्पूर्वपदस्योत्तरपद-  
 लोपय. ताः अम्भोरुहकेसरघुतीः adjectival to र्जटाः. दधानं



Present active participle of घा to bear, 3rd conjugation Ātmanepada. But how is he himself ? शरदः चन्द्रः, तस्य मरीचिरिव रोचिः यस्य तं शरच्चन्द्रमरीचिरोचियं. The rays of the autumnal Moon will be pure white, and the sage is also like wise. चन्द्र derived from the root चद्दि आहादे. अत एव understood. विपाकेन पिप्पाः विपाकपिप्पाः Yellow due to ripeness, adjectival to मन्तीतलीः. तुहिनयुष्मा स्यली तुहिनस्यली, an instance of शाकपार्थिवादि compound where the middle word drops e. g. शाकप्रियः पार्थिवः शाकपार्थिवः. स्यली is a natural site, whereas स्यला is an artificial plot. Vide Pāṇini:—जानपद... . तुहिनस्यल्या इन्तीति तुहिनस्यलीरहः Decline—रू र्ही रूः. रू = रू + क्प्. This also qualifies मन्तीतलीः = मन्तीनी ततयः ताः Heaps of creepers. Vide Amara:—वली तु मन्तीतली. एषान्, is to be imported from the first half of the verse. परन्तीति घराः, घरायाः घराः घराधराः, तेषां इन्द्रः तं घराधरेन्द्रं. Mountains are called घराधरा, because they hold the Earth tight. Himavān is the king of mountains. इव (स्यतं). Compare this with the first verse in the 3rd canto of Kirātārjunīya where the sage Vyāsa with his yellow matted hair is compared to a cloud with lightning in moonlight.

ततः शरच्चन्द्रकराभिरानेयन्तीमिः प्राणुमिवाशुबालम् ।  
विभ्रायमानीलदन् विजतीन्द्रास्तदित्यन्नामिवाम्बुवाहम् ॥

पिशुङ्गमौञ्जीपुञ्जमर्जुनच्छविं  
वसानमेणाजिनमञ्जुनच्छविं ।

sacred thread is compared to an autumnal cloud with lightning.. कृतं उपवीतं येन तं कृतोपवीतं Of what is the Upavīta made? रोहन्तीति रुहाः = रुह् + क. Vide Pānini:— इगुपधाप्रोक्तिरः कः. हिरण्यस्य विहारः हिरण्यमी, तस्यां उर्व्यां रुहाः, तासां वल्लीनां तन्तुभिः हिरण्ययोर्वीरुद्बलितन्तुभिः. His Upavīta is made of the fibre of creepers growing on golden earth. It means that the Upavīta consists of delicate wires of gold. Or, हिरण्ययाः उर्वारुहाः बहुवच, तासां तन्तुभिः By the threads of golden trees and plants. How are the golden threads? आयतैः Long. Like what? विद्वहानी राजा विद्वहाराजः, तस्य अङ्गुष्ठैः विद्वहाराज-ङ्गुष्ठैः इव Lake wings of Garuḍa. By way of authority for the employment of अङ्गुष्ठ to mean wings, vide Amara:—गल्पकच्छदाः पत्रं पतत्यत्रं तन्गुष्ठं. Garuḍa has a golden body, and his wings are therefore golden. In view of the proverbial hugeness of Garuḍa's body, it may be easily imagined that his wings are very long. However, the reference here must be to Garuḍa who is the vehicle of Vishṇu and not to the other birds of his species. हिमयत् शुभ्रः तं हिमशुभ्रं adjectival to Nārada. घनानाम् अन्तः तदिन्द्र पनादे means शरदि. तटिनां गणैः (उपलक्षितं). उभयैः Indeclinable meaning 'उभयं used adjectivally to घनं cloud. इय, रिषतं understood. आयत्—आ-यम्+त्. Vide notes on यत् in the second śloka. उपवीत् Past passive participle of उप- व्हे (व्येन् शीरणे) + क्. व्येन् being यत्रादि takes संतवारण before त which is a क्त्. Vide Pānini:—यचिस्वरिदत्रादीनां यिच्.



उज्ज्वलानि सूक्ष्माणि पद्माणि यस्य तेन निसर्गचित्रोज्ज्वलसूक्ष्मपद्मणाः।  
 It abounds in shining tender hair which is of different colours by nature. Further how is it ?  
 विसस्य छेदः विसच्छेदः, लसत्थासौ विसच्छेदश्च, स द्व गितं, तादृशं अत्र,  
 तस्मिन् (सद्गः अस्यास्तीति) सश्री तस्मिन् लसद्विसच्छेदसिवाङ्गसङ्घिना-  
 It is in contact with the body of Nārada which is white like a cut piece of lotus-stalk.  
 इन्द्रवाहनं Generally ऋ, ऋ, र् or ए has the effect of cerebralising an immediately following र in the same word. This णत्व takes place also when they are intercepted by a vowel, or य्, य्, र्, ह्, or any consonant of the guttural or labial class or as many of these as the case may be, provided the whole is included in a single word. In a compound ending in वाहन also, the penultimate र is changed to ए if there is र् or ए in the previous component word of the compound, provided there is interception only by the letters abovementioned, and such previous word denotes an object that is taken and carried. Vide Pāṇini :—वाहनमण्दितात् and its Vṛtti—आरोप्य यदुज्जते तदाचिस्वाङ्घ्रिमितात्परस्य वाहननकारस्य णत्वं स्यात् । इन्द्रवाहनम् । आहितात् ऋम् । इन्द्रवाहनम् । इन्द्रस्वामिकं वाहनमित्यर्थः । बहतेर्लुटि वृद्धिरिहैव सूत्रे निपातनात् ।—Siddhānta Kaumudī. Hence the absence of णत्व in इन्द्रवाहन suggests that the comparison is only with Indra's elephant, and not with Airāvata with Indra on his back.

अजस्रमास्फालितवह्नीगुण-  
 क्षतोज्ज्वलाद्गुणनखांशुभिन्नया ।  
 पुरः प्रवालैरिव पूरितार्धया  
 विमान्तमच्छस्फटिकाक्षमालया ॥ ९ ॥

9. Who shone with a wreath of white crystal beads variegated by the glowing lustre of the nail of his thumb—glowing due to friction with the strings of his lute strung incessantly—which wreath seemed therefore filled with corals in its upper half.

अजस्रमास्फालित. Here Nārada is described with his wreath of crystal beads in hand. अच्छाःस्फटिका इव अक्षाः तेषां मालया अच्छस्फटिकाक्षमालया By the wreath of beads in the form of white crystal balls. अक्ष means the seeds of a lottus-like plant. Ordinarily they are called खाक्ष. Or, अक्षमाला may be taken as a whole to mean जपमाला or a ring of beads used in japa. अच्छस्फटिकानाम् अक्षमाला तथा अच्छस्फटिकाक्षमालया. विमान्तं Shining, Accusative singular, masculine of the present participial form of भा with वि. How is the wreath of beads? अजस्रं an Indeclinable derived from the root अज् with नम् prefixed and र added. Vide Pānini :—नमिक्त्विपरस्म्यत्रसम्भृति-सदीपो रः and its Vṛtti :—जतिर्नन्पूर्वः क्रियासातत्ये वर्तते । अजस्रं सतत-मित्यर्थः । अजस्रं Incessantly, modifies the action denoted by आस्फालिन्. वक्त्रया गुणाः वदन्तीगुणाः, आस्फालिनाः वदन्तीगुणाः, तेषां शक्तेन उज्ज्वलः अद्गुणस्य नखः, तस्य अशुभिः निन्नया आस्फालितवह्नीगुणस्रतोज्ज्वलाद्गुणनखांशुभिन्नया. Nārada is constantly stringing his lute. The strings thus beaten come,

into contact with the nail of his thumb which thereby shines to advantage. The glowing lustre thus emanating from the nail spreads over the upper half of the string of beads. The beads in the upper half of the rosary though made of pure white-crystal, become possessed of a red hue owing to the spread of the lustre of the nail. Hence the upper half seems to be made of corals. प्रवालैः पुर, पुरितम् अर्थं यस्यास्तया पुरितार्थया इव (स्थितया) अथमालया विभान्तं. बलुकी Lute. Vide Amara —वीगा तु बलुकी, विपरी सा तु तन्त्रीमि सप्तमि परिवादिनी. गुण in the context means a string. Its several meanings are—a bow-string, quality, three elements of सत्त्व, रजस् and तमस्, valour and other virtues, six gunas, १२, Sandhi and others or ऐश्वर्य and others, rope, subordinate, cook; senses, enjoyment. Vide Amara —मौर्व्यां द्रव्याभिते सत्त्वशौर्यसु-ध्यादिके गुणा. and Kshīraśwāmin :—रज्ज्वप्रधानमूर्धे-द्रवमोगेष्वपि. मित्र = मिद् + त. Vide Pāṇini —रदाभ्यां निष्ठातो न पूर्वस्य तु द. The suffix त immediately following roots ending in र् or द् is changed to न, and the preceding द् also becomes न. अद् अत्, सिद् सित्, छिद् छित्, तुद् तुत्, वद् वत् and so on. पुरः Indeclinable प्रवाल here means coral. It also means tender sprout. अर्थे neuter means an exact half. अर्थे masculine means a part Vide Amara :—पुरुषोऽर्थं समेऽंशे परिण = पू + णिर् + इत् + क For the different meanings of अर्ध, see Hemachandra. अर्धो मन्दके रश्मिरेऽमलेऽसृष्टमिमुनेऽयं खुटिक is specially efficacious of conferring Mukti. रश्मिको मोक्षद. परम्.

FIRST CANTO

रणद्विराघट्टनया नमस्वतः

पृथग्विमिन्नध्रुतिमण्डलैः स्वरैः ।

स्फुटीभवद्भ्रामविशेषमूर्च्छना-

मवेक्षमाणं महतीं सुहृसुहृः ॥ १० ॥

10. Who was ever and anon looking at his lute Mahatī which by means of Svaras ringing in the blasts of wind and containing distinctly regulated groups of Śrutis exhibited clearly the Mūrccanas of the different grāmas.

रणद्विराघट्टनया. This verse gives expression to a poetic exaggeration that the lute of Nārada emits sweet notes even without his effort. The idea is that the build of the lute is so exquisite. The mere blast of the wind was sufficient to set the lute into play. सुहृसुहृः महती अवेक्षमाण. Nārada's lute is called महती, that of Rudra नालम्बी, that of Sarasvatī वच्छती, and that of Ganas प्रभावती.

रदस्य वीणा नालम्बी महती नारदस्य च ।

वच्छती तु सारस्वता गणनां च प्रभावती ॥

Nārada looks at his own lute in astonishment, because it played without his stringing नमस्यतः आपटवत् By the noisy contact of the wind. रणद्विः सरीः The seven Svaras are ringing. Further, how are the Svaras? पृथक् विविधानि ध्रुतीनां मन्त्रानि देवा

तैः पृथग्विभिन्नश्रुतिमण्डलैः. Svaras are seven in number.  
Vide Amara :—

निषादर्षभगान्धारपद्मजमध्यमधैवताः ।

पद्ममधैवतानी सप्त तन्त्रीकण्ठोरियताः स्वरः ॥

Each Svara consists of a number of Śrutis which are practically the smallest units of sound or microtones. The seven Svaras in order contain 2, 3, 2, 4, 4, 3 and 4 śrutis.

चतुश्चतुश्चतुश्चैव षड्जमध्यमपञ्चमाः ।

द्वे द्वे निषादगान्धारी त्रिस्त्रिंशद्भयमधैवतौ ॥

स्वरैः. अस्फुटाः स्फुटाः सव्यमाना भवन्त्यः स्फुटीभवन्त्यः, प्रामाणां विशेषाः प्रामविशेषाः, स्फुटीभवन्त्यः प्रामविशेषाणां मूर्च्छनाः यस्यां तां स्फुटीभवद्ग्रामविशेषमूर्च्छनां. Grāma means an association of Svaras just like an association of the members of a family. Grāmas are of three kinds—पद्म, मध्यम and गान्धार.

यथा कुटुम्बिनः सर्वेऽप्येकीभूता भवन्ति हि ।

तथा स्वराणां संज्ञोद्भो प्राम इत्यभिधीयते ॥

षड्जप्रामो भवेदादौ मध्यमप्राम एव च ।

गान्धारप्राम इत्येतद्ग्रामत्रयमुदाहृतम् ॥

नन्यावर्तौऽथ जीमूतः सुमरो प्रामकास्त्रयः ।

षड्जमध्यमगान्धारास्त्रयाणां जन्महेतवः ॥

All the three grāmas are indicated here, and it is only appropriate because Nārada alone can be expected to play the Gāndhāragrāma which is in vogue only in Devaloka. It will therefore be clear that, as among the Śrutī, Svara, Grāma and Mūrcehanā, the later ones are respectively larger



than the earlier ones. मूर्च्छना means the regular ascent and descent of seven Svaras in quick succession i.e. आरोहावरोह.

क्रमात्स्वराणां सप्तानामारोहश्चावरोहणम् ।

सा मूर्च्छंयुच्यते प्रामस्था एताः सप्त सप्त च ॥

प्रामत्रयेऽपि प्रत्येकं सप्त सप्त मूर्च्छना इत्येकविंशतिमूर्च्छना भवन्ति ॥

Here ends the Kulaka. ✓

निवर्त्य सोऽनुव्रजतः कृतानती-

नतीन्द्रियज्ञाननिधिर्नमःसदः ।

समासदत्सादितदेत्यसंपदः

पदं महेन्द्रालयचारु चक्रिणः ॥ ११ ॥

11. Having sent back the denizens of heaven that followed and bowed to him, he, a storehouse of prophetic intuition, reached the abode of Vishṇu, charming like the abode of Mahendra,—of Vishṇu who had crushed the glory of demons.

निवर्त्य सोऽनु. इन्द्रियं अतिक्रान्ताः अतीन्द्रियाः Objects which are beyond the senses by reason of distance, time, subtlety or otherwise. This is an instance of गतिसमास. Vide Vārtika :—अलादयः क्रान्तायर्था द्वितीयया. The word इन्द्रिय neuter, at the end of गतिसमास takes the same gender as that of the noun it qualifies. अर्थाः being the implied noun qualified by अतीन्द्रिय, the compound takes the masculine gender by the rule द्विगुप्राप्तापञ्चालं पूर्वगतिसमासेषु परर्षात्प्रताप्रतिषेधो वाच्यः. अतीन्द्रियाणां

ज्ञानं, तस्य निधिः अतीन्द्रियज्ञाननिधिः A storehouse of the knowledge of objects beyond the reach of senses. सः Nārada. नमसि सीदन्तीति नमःसदः Denizens of heaven i.e. Devas. निवर्त्य Indeclinable past participle of the causal of वृत् with नि, having sent back, or preventing the Devas from following him. How are the Devas ? कृता आनतिः यैस्त्वान् कृतानवीन् Who bowed to him. अनुव्रजतः Who were following, Accusative plural of the Present participle of व्रज् with अनु. चक्रं अस्वास्तीति चकी One who has discus for his weapon i.e. Kṛshṇa. तस्य चक्रिणः पदं Abode. समापद्यत् Reached, Aorist 3rd person singular of सद् with सम् and अत्. In the Aorist अद् intervenes between the root and the termination since पद् is लृदिन्. Vide Pāṇini:—पुयादिगुतापृदितः परस्मैपदेयु. Nārada came to the house of Kṛshṇa. How is Kṛshṇa ? सादिता दैव्यानां संपन्न येन तस्य सादितदैव्यसंपदः He has crushed the glory of Asuras. How is Kṛshṇa's home? महेन्द्रस्य आलयः, स इव चारु महेन्द्रालयचारु Accusative. It is charming like the home of Indra.

पतत्पतङ्गप्रतिमस्तपोनिधिः

पुरोऽस्य यावन्न भुवि व्यलीयत ।

गिरेस्तटित्वानिय तावदुच्चकै-

र्जवेन पीठादुदतिष्ठदच्युतः ॥ १२ ॥

12. The sage like a falling Sun had scarcely set his foot on the ground in front of Hari when

the Lord hastily rose from his high seat like a cloud from a mountain

पतत्पतङ्ग पतंथासौ पतङ्गश्च पतत्पतङ्ग, स प्रतिमा यस्य स-  
 पतत्पतङ्गमविम One who resembles a descending Sun.  
 Vide Amara —पतङ्गौ पक्षिमूर्खौ च तपना निधिः तपोनिधिः  
 A storehouse of penance—the sage Narada अस्य  
 Genitive singular of इदम् masculine It refers to  
 Hari पुर In front यावत् न व्यतीयत When he has  
 not yet alighted व्यतीयत Imperfect 3rd person  
 singular of लीङ् (गती) with वि, 4th conjugation,  
 Ātmanepada तावत् Indeclinable meaning by that  
 time' अच्युत Hari उच्चैः पीठान् From his high  
 seat जवेन In haste उदतिष्ठत् Rose Krishna rose  
 from his seat before the sage set his foot on the  
 Earth Like what? गिरे From a mountain तटिचान्  
 इव Like a cloud तटिन अस्य सतीति तटिचान् = ताटत् + मतुप्  
 by the rule तदस्यास्त्वास्मन्निति मतुप् The मकार in मतुप् changes  
 to वकार by the rule of Panini —चय तटिच् does not  
 becomes तटिच् before क्, because तटिच् is भ and not पच्  
 by the rule तसौ सवर्णे उदतिष्ठत् The root स्वा is  
 Parasmaipada When it is prefixed with उद् and  
 the sense ultimately got is not 'a rising up,' the root-  
 takes Atmanepada In the context rising is intend-  
 ed So the root does not fall within the operation of  
 Panini —उदोऽनुर्वचर्मणि Hence it retains its Parasmai-  
 pada In this verse the sage is compared to a  
 falling Sun, and such a thing is unknown Hence

Daṇḍin and the ancient Ālaṅkārikas declare that the figure of speech is अभूतोपमा. But the later rhetoricians hold that in such cases उत्प्रेक्षा is the figure of speech.

अथ प्रयत्नोन्नमितानमत्फणै-  
 धृते कथंचित्फणिनां गणैरघः ।  
 न्यधायिपातामभिदेवकीसुतं  
 सुतेन घातुश्रणौ भुवस्तले ॥ १३ ॥

13. Then towards the son of Devakī, the feet were placed by the son of Brahman on the surface of the Earth borne with difficulty by the multitudes of serpents underneath whose bending hoods were lifted up with a good deal of effort.

अथ प्रयत्नो. अथ Indeclinable meaning afterwards i.e. after Hari rose from his seat to receive Nārada. घातुः सुतेन By the son of Brahmā i.e. Nārada. चरणौ His both feet. भुवः तले On the surface of the Earth. न्यधायिपाताम् Passive voice, Aorist 3rd person dual of घा with नि 'were placed.' Conjugate :—न्यधायि न्यधायिपाताम् न्यधायिरत etc. Rendered in the Active voice, the principal clause will be घातुः सुतः चरणौ न्यधात्. In what direction were the feet of Nārada placed ? देवकीसुतम् अभि अभिदेवकीसुतम् Towards the son of Devakī, an example of अव्ययीभाव compound Vido Pāṇini :—कक्षणेनानिरती आनिमुख्ये. How is the surface of the

Earth on which Nārada placed his feet? प्रयत्नेन उन्नमिताः (तथापि) आनमन्त्यः पत्न्याः देवाः तेः प्रयत्नोन्नमितानमन्त्यैः. The hoods of serpents are held straight up to hold the weight of the sago, but they droop down owing to the heaviness of the sago. पत्न्याः एषां उन्तीति वग्निः. Serpents are called so, because they have पत्न्याs or hoods. देवाः वज्रिणां गणैः By the hosts of serpents. The tradition is that Ādiśeṣha, the serpent-king holds the Earth on his head by his thousand hoods. Perhaps other serpents also assist him in the task particularly when the Earth is likely to be weightier by the advent of the sage. अयः Lower down, beneath the Earth. एते Borne, adjectival to तले. The idea of the serpent groaning under some adventitious weight on the Earth is also spoken of by Kālidāsa in Kumārasambhava.—ततो गुञ्जहापिपतेः पत्न्याधैर्यः कथंविद्धुतभूमिभागः । ( III-59 ). Since the poet exaggerates, that the hoods of serpents bent down, the figure-of speech in this verse is अतिशयोक्ति.

तमर्घ्यमर्घ्यादिकयादिपूरुषः  
 सपर्यया साधु स पर्यपूजित ।  
 गृहानुपैतु प्रणयादभीप्सवो  
 भवन्ति नापुण्यकृतां मनीषिणः ॥ १४ ॥

14. He, the first and foremost man, heartily worshipped him, the worshippable by means of-

Arghya and similar offerings of worship. Great men never desire to approach with fondness the houses of those who have not done meritorious acts.

तमर्घ्यं. आदिधासौ पूरुषश्च आदिपूरुष. The first man. सः Hari. अर्घ्यम् अर्हतीति अर्घ्यः तं अर्घ्यं. Vide Pāṇini:—दण्डादिभ्यो यः. तं Nārada who deserves worship. अर्घ्यं इत्यं अर्घ्यं = अर्घ्य + यत्. Vide Pāṇini:—पादार्थाभ्यां च. Vide Amara.—मूल्ये पूजाविशेषः and पद् तु त्रिविधमर्घ्यं. अर्घ्यं आदि यस्याः तथा अर्घ्यादिक्रिया. The कप्रत्यय at the end is due to the Bahuvrīhi compound. Vide Pāṇini:—शेनाद्विभाषा. सपर्यया By worship beginning with Arghya. साधु adverbial adjunct. पर्यपुजत् Worshipped, Aorist 3rd person singular of पूज् with परि, 10th conjugation. सः + पर्यपुजत् = स पर्यपुजत्. सः and एयः drop their final visarga in Sandhi before any letter except short अ. Vide Pāṇini:—एतत्तदोः सुलोपोऽच्चेरनन्तमासे इति. The idea in the first half is substantiated by a general statement in the 2nd half of the verse. मनसः ईषिणः मनीषिणः Good men. Note the Sandhi of मनसः + ईषा = मनीषा. Vide Vārtika:—शस्त्रादितु परस्परं वाच्यं तेषु टैः. पुष्यं कुर्वन्तीति पुष्यकृतः = पुष्य + कृ + क्विप्. Vide Pāṇini:—सुकर्मपापमन्त्रपुण्येषु कृतः. पुष्यकृतो न भवन्तीति अपुष्यकृतः Those who have not done meritorious acts. तेषां अपुष्यकृता. गृहान्. Vide Amara:—गृहाः पुंसि च भूष्येत्. प्रणयान् उपैतुं Infinitive of purpose of इ with उप. The परस्पर in उप + एतुं which is likely to apply by एति परस्परं is prohibited for

the root इ by एत्येधत्पूर्वम्. अग्नि आप्तुं इच्छन् अमीप्सवः desiderative of आप् न भवन्ति. Good men do not desire to approach the homes of persons who have no merit or virtue Hence the arrival of great men is a rare thing and must be welcomed by all with enthusiasm Hence Hari's enthusiasm in receiving Narada The figure of speech is अर्थान्तरन्यास.

न यावदेतावुदपश्यदुत्थितौ  
 जनस्तुषाराञ्जनपर्वताविव ।  
 स्वहस्तदत्ते मुनिमासने मुनि-  
 श्चिरंतनस्तावदभिन्यवीविशत् ॥ १५ ॥

15. No sooner did the people witness them both ~~rise~~ like the snow clad and collyrium clad mountains than did the ancient sage (the Lord) seat the sage (Nārada) facing himself on a seat given by his own hand

न यावदेता Prose order—यावद् जन तुषाराञ्जनपर्वताविव (स्थितौ) एतौ उत्थितौ नोदपश्यन् तावद् चिरंतन मुनि मुनि स्वहस्तदत्ते आसने अभिन्यवीविशत् एतौ Accusative refers to Nārada and Krishna तुषाराश्च अञ्जन च, तयो पर्वतौ तुषाराञ्जनपर्वतौ इव Nārada is like the Himālaya being white, and Krishna like a mountain of collyrium being black उत्थितौ derived from उद् स्था + क्त (कर्त्तरि) Intransitive verbs generally take the suffix क्त in the active significance Vide Pāṇini —गल्थार्कर्मनाश्चशाद्स्वारावमनरद्भ्यार्थनिश्चय,

स्या becomes स्थि before क्. Vide Pāṇini :—यत्स्य-  
 तिमास्थामिति किति. The initial स् of स्या after उद्  
 drops by the rule of Pāṇini :—उदः स्यास्तम्भोः पूर्वस्य.  
 उद्पश्यत् Imperfect 3rd person singular of दृश् with  
 उद्. दृश् takes the substitute पश्य् in all conjugational  
 tenses. Before the people saw them both risen-  
 तावत् By that time. चिरं भवः चिरंतनः. तन is added to-  
 साय, चिर etc. in the sense of भव etc. Vide Pāṇini :—  
 सायं चिरं प्राङ्ग्रेषोऽव्ययेभ्यट्पुलौ उद् च. मुनिः The ancient  
 sage i.e. Hari, because in his avatār as Nārāyaṇa  
 in days of old he performed penance in the Badari-  
 kāśrama. At that time Arjuna also was doing  
 penance as the sage Nara there. मुनिं refers to-  
 Nārada. स्वस्य हस्तः, तेन दत्तं तस्मिन् स्वहस्तदत्ते. आसने In a  
 seat offered with his own hand. अभिन्यचीविशत्  
 Seated him facing himself. Aorist 3rd person  
 singular of causal of विश् with अभि and नि to sit.  
 facing another.

महामहानीलशिलारुचः पुरो

निषेदिवान्कंसकृपः स विष्टरे ।

श्रितोदयाद्रेरभिसायमुच्चकै-

रचूचुरब्ध्रमसोऽभिरामताम् ॥ १६ ॥

16. Sitting on the high pedestal in front of  
 the slayer of Kamsa, whose splendour resembled  
 that of a big emerald slab, he stole the charm of  
 the Moon figuring at nightfall on the mountain of  
 rise.



**महामहानील.** महानील is the superior emerald of Ceylon Agastya says.—सिंहलस्याकरोद्भूता महानीलास्तु ते स्मृता . महानीलस्य शिला महानीलशिला, महती च सा महानीलशिला च महामहानीलशिला महत् when followed by a noun qualified by it in a Karmadhāraya or Bahuvrīhi compound becomes महा. Vide Panini.—आन्महत समा-नाधिकरणजातीययो तस्या रुनिव रुक् यस्य तस्य महामहानीलशिलाहचः Krishna resembles a big superior emerald slab in lustre कर्पतीति कृ = कृप् + क्विप्, कपस्य कृक् कसकृक् The slayer of Kamsa तस्य कसकृप्य पुरः In front of Krishna उच्चकै ad-jectival to विष्टरे On an elevated seat विष्टर = वि स्तृ + अप्. Vide Panini —ऋशेरप. The पच is due to Panini —वृथासनयोर्विष्टर In other meanings, the form will be विस्तर निपेदिवान् Nominative singular of निपेदिवस् masculine, Perfect participle of सद् with नि to sit, adjectival to स Narada. Vide Pānini —भाषायां सदवसधुन नि सद् + ह्यमु Decline like विद्स् The cere-bralisation of the initial letter in सद् after नि is due to Panini —सदिरप्रते साय अभिसुख अभिसाय 'face to face with the evening', an example of अव्ययीभाव compound. The evening is referred to, because it will be dark like Krishna उदयस्य अदि, उदयादि, अत्र उदयादि येन तस्य अत्रोदयाद्रे. चन्द्रमस Of the Moon who has resorted to the mountain of rise. Tradition has it that there is a mountain in the extreme east named उदयगिरि to mark the rise of the Sun and the Moon, and simi-larly a mountain on the extreme west named अस्तगिरि to mark the sunset and the moonset. अभिरामस भावः

अभिरामता = अभिराम + तल्, तां अभिरामताम्. Vide Pāṇini :—  
 तस्य भावस्त्वतलौ त्वान्तं क्लीबं, तलन्तं स्त्रियाम्. अचूचुरत् Aorist  
 3rd person singular of चूर् + णिच् (स्वार्ये). Roots of the  
 10th conjugation take च् in Aorist. Since the sage  
 is said to capture the lustro of the Moon, the figure  
 of speech is निर्दर्शना.

विधाय तस्यापचितिं प्रसेदुषः

प्रकाममप्रीयत यज्वनां प्रियः ।

ग्रहीतुमार्यान्परिचर्यया मुहु-

र्महानुमावा हि नितान्तमर्थिनः ॥ १७ ॥

17. After doing worship to him who was  
 thereby pleased, the friend of sacrificers became  
 mightily pleased. For, great men are particularly  
 eager ever and anon to receive venerable persons  
 with cordiality.

विधाय तस्या. यज्वनां Genitive plural of यज्वन् =  
 यञ् + ङ्निप्. Vide Pāṇini :—गुयजोर्ङ्निप्. Vide Amara :—  
 यज्वा तु विधिनेष्टवान्. प्रियः One who is the dear friend  
 of sacrificers—Pari, because all sacrifices are cal-  
 culated to please him alone. प्रसेदुषः Genitive  
 singular of प्रसेदित् masculine = प्र-सद् + ङङ्. Vide  
 Pāṇini :—भाषाया सद्वसधुवः, तस्य To Nārada who was  
 pleased. अपचितिं Worship. Vide Amara :—यज्जा  
 नमस्याऽपचितिः. विधाय Indeclinable past participle  
 of धा with वि, to do. Indeclinable past parti-  
 ciples are formed by adding त्वा (क्त्वा) to simple roots.

and य (ल्यप्) to roots prefixed with Upasargas. Vide Pāṇini :—समासेऽनन्पूर्वे क्त्वो ल्यप्. On doing worship to Nārada. प्रकामं Mightily, adverb. अश्रीयत् Was pleased, Imperfect 3rd person singular Active voice of श्री to be pleased, 4th conjugation Ātmanepada. Hari's delight on worshipping Nārada is justified by a general statement set out in the second half of the verse. महान् अतुभावः येषां ते महानुभावाः. The अत्त्व at the end of महत् has been already explained. आर्यान् Venerable persons. परिचर्यया By the offer of worship. अर्हद्वं = प्रह् + तुमुन्. Infinitive of purpose of प्रह्. The इडागम after प्रह् becomes long except in in the Perfect tense. Vide Pāṇini :—प्रहोऽलिटि दीर्घः. नितान्तम्. अभीक्ष्णं अर्थयन्त इति अर्थिनः = अर्थ् + णिनि. Vide Pāṇini :—बहुलमामीक्ष्ये. Or अर्थनम् अर्थः. पचाद्यच्. अर्थः एयामस्तीति अर्थिनः. The latter derivation is favoured by Mallinātha on the principle इदृशेस्तद्धितवृत्तिर्वलीयसी.

अशेषतीर्थोपहृताः कमण्डलो-

निधाय पाणावृषिणाभ्युदीरिताः ।

अघौघविघ्नंसविघ्नौ पटीयसी-

नतेन मूर्ध्ना हरिग्रहीदपः ॥ १८ ॥

18. Hari received on his bent head, the water collected from all the holy waters and sprinkled by the sage after pouring the same on his hand from his Kamandalu which is highly competent to destroy the multitudes of sins.

**अशेषतीर्थो.** Nārada has in his Kamaṇḍalu water collected from all sacred rivers. He pours it on his hand and sprinkles it on the head of Hari. हरिः नतेनः मूर्धा अपः अपहीत् Hari received the water on his head, bent low. अपः Accusative of अप् feminine which is always plural. Vide Amara:—आपः स्त्री भृञि चार्वादि. अपहीत् Aorist 3rd person singular of प्रह्, to receive, 9th conjugation, Parasmaipada. How is the water? अशेषेभ्यः तीर्थेभ्यः उपहृताः अशेषतीर्थोपहृताः. For the different meanings of तीर्थ, vide Amara:—निगानागमयोस्तीर्थमृषितुष्टे जले गुरौ. It has also the following additional meanings जलावतरणमार्गे सत्रिणि अप्वरे पुण्यक्षेत्रे पात्रेऽपि. The water in the Kamaṇḍalu is collected from all holy rivers and places like the Ganges, Prabhāsa, Setu and so on. कमण्डलोः Ablative singular of कमण्डलु. कमण्डलु, is a pitcher usually carried by ascetics which has a semi-circular handle and a spout. पाशौ निधाय. The ablative in Kamaṇḍalu presupposes an additional verb like उदृत्य understood. ऋषिणा अभ्युदीरिताः. The water is poured from the Kamaṇḍalu into his hand, and then sprinkled. Further अथानामोघाः, तेषां विष्वसः, तस्य विधिः तस्मिन् अथौषविष्वसविधौ. अतिशयेन परवः (पदुपः) पटीयस्यः ताः पटीयसीः. पटु Positive, पटीयस् comparative, पटिष्ठः superlative. The waters are specially efficacious in destroying the multitudes of sins.

स काञ्चने यत्र घृनेरनुज्ञया  
नवाम्बुदश्यामवपुर्न्यविश्वद ।

जिगाय जम्बूजनितश्रियः श्रियं

सुमेरुशृङ्गस्य तदा तदासनम् ॥ १९ ॥

19. The golden seat where He with his body dark like the fresh cloud sat with the sage's permission, then vanquished the beauty of Sumeru's summit whose splendour was brought into play by the (overhanging) Jambu fruits.

स काञ्चने. Then Hari sits down with the permission of the sage. अम्यु ददातीति अम्युदः, नवश्चासौ अम्युदश्च नवाम्युदः, नवाम्युद इव श्यामं वपुः यस्य सः नवाम्युदश्यामवपुः One whose body is black like a fresh cloud, adjectival to सः which refers to Hari. मुनेः अनुज्ञया With the sage's permission. काञ्चनस्य विकारः काञ्चनं = काञ्चन + अण् (विकारे). तस्मिन् काञ्चने Made of gold. यत्र (भासने) न्यविक्षत् The seat on which He sat. न्यविक्षत् Aorist of विश् with नि. The Parasmaipada root विश् (6th conjugation) takes Ātmanepada terminations when prefixed with नि. Vide Pānini:—नेर्विशः. तत्र भासनं तदा When Hari sat on it. जम्बूवा जनिता श्रीः यस्य तत्र जम्बूजनितश्च तस्य जम्बूजनितश्रियः, its alternative form being जम्बूजनितश्रियः. Words of the neuter gender ending in इ are generally declined like वारि and hence take the तुमागम before terminations beginning with a vowel. But where such words are भावितगुंस्क i.e. when the base is applicable to the Masculine gender in the same sense, they take the तुमागम optionally. Vide Pānini:—

तृतीयादिषु भाषितपुंस्कं पुंवद्रालयस्य. सुमेरोः शृङ्गं तस्य सुमेरुशृङ्गस्य. Vide Amara :—कृत्येस्त्री शिखरं शृङ्गं. ध्रियं जिगाप Perfect 3rd person singular of जि. We have to conceive of a Jambu tree abounding in fruits at the top of Sumeru. Sumeru is a golden mountain. Jambu fruits are black. Hence the colour of such a peak will be golden mingled with the black. So also the golden throne with Kṛṣṇa seated thereon. Hence the latter is described to vanquish the beauty of such a peak. The alliteration in ध्रियः ध्रियं and तदा तदासनं gives rise to the verbal figure of speech अनुप्रास.

स तप्तकार्तस्वरभास्वराम्बरः

कठोरताराधिपलाञ्छनच्छविः ।

विदिद्युते बाडबजातवेदसः

शिखामिराश्लिष्ट इवाम्मसां निधिः ॥ २० ॥

20. He with his garment glittering like molten gold and a hue like that of the black spot in the full Moon, shone like the Ocean embraced by the flames of the submarine fire.

स तप्तकार्तस्वर. Here Hari with his yellow garment is compared to the Ocean surrounded by the flames of the submarine fire. कृतस्वर A mine of gold. तत्र भवं कार्तस्वरं Gold. तप्तं कार्तस्वरं, तद्रूप भास्वरं अम्बरं यस्य सः तप्तकार्तस्वरभास्वराम्बरः पीताम्बर इत्यर्थः. ताराणाम् अधिपः ताराधिपः The

lord of stars—the Moon. क्योरथासौ ताराधिपथ क्योरताराधिपः  
 The Full Moon, तस्य लाञ्छन, तस्य छविरिव छवि यस्य स क्यो-  
 रताराधिपलाञ्छनच्छवि. The spot in the Full Moon  
 will be very dark. Hari is of that hue स Hari.  
 शडवाया अय शडव Born of the horse-face स चासौ जातवेदाश्च  
 पाडवजातवेदा तस्य माडमनतवेदस शिखामि By the flames  
 of the submarine fire आश्लिष्ट अम्मता निधिरिव. विदिद्युते  
 Perfect 3rd person singular of युत् with वि to shine,  
 Ātmanopada

रथाङ्गपाणेः पटलेन रोचिषा-

मृषित्विषः संवलिता विरेजिरे ।

चलत्पलाशान्तरगोचरास्तरो-

स्तुषारमूर्तेरिव नक्तमश्वः ॥ २१ ॥

21 The halo of the sage mixed up with the dense lustre of Krishna shone like the Moon's rays at night intercepted by the shaking leaves of a tree

रथाङ्गपाणे रथाङ्ग पाणे यस्य स रथाङ्गपाणि रथाङ्ग means  
 चक्र the weapon of Vishnu Hence रथाङ्गपाणि means Krsh-  
 na तस्य रथाङ्गपाणे, रोचिषा Genitive plural of रोचिस् lustre  
 पटलेन By the heap संवलिता Mixed up ऋषे त्विष ऋषि-  
 विष The lustrous rays of the sage विरेजिरे Perfect  
 3rd person plural of रज् with वि to shine, Ubhaya-  
 padī, 1st conjugation Conjugate—Ātmanepada  
 Perfect—वेजे राजे and so on with alternative forms

throughout. The change of the penultimate अ into ए and the dropping of the reduplicated syllable are the peculiar characteristics of the following seven root :—एण् राज् भ्राज् भ्राश् भ्लाश् स्वम् खन्. Vide Pāṇini :—एणां च सप्तानाम्. Like what did they shine ? नक्तं Indeclinable meaning 'at night.' तरोः. चलन्ति पलाशानि, तेषाम् अन्तराणि गोचरः येषां ते चलत्पलशान्तरगोचराः. पलाश means leaf. तुपारा मूर्तिर्यस्य तस्य तुपारमूर्तेः, अंशवः Rays of the Moon. For a parallel, vide the following description of the confluence of the Ganges and the Jumna in the 13th canto of Raghuvamśa :—कवित्प्रभा चान्द्रमयी तमोभिरजयाकिरीटैः शबलीकृतेव.

प्रफुल्लतापिच्छनिभैरभीष्टुभिः

शुभैश्च सप्तच्छदपांसुपाण्डुभिः ।

परस्परेण च्छुरितामलच्छवी

तदैकवर्णाविधौ तौ बभूवतुः ॥ २२ ॥

22. Possessed of spotless hues mutually blended up by auspicious lustrous rays of the one resembling full-blown Tamāla flowers and of the other, white like the pollen of Saptaparṇa flowers, both of them became possessed as if of one and the same colour at that time.

प्रफुल्ल. Kṛṣṇa was black, and he resembled the Tamāla flower in hue. Nārada was white and resembled the pollen of Saptaparṇa flowers. When



Both of them sat facing each other, the lustre of both became blended into one, and both of them seemed to possess one and the same colour. तदा At that time तौ Krishna and Nārada एक वर्णं ययोस्तौ एकवर्णी इव As if possessed of one hue पशूवतुः Perfect 3rd person dual of भू The reason for such an appearance is furnished by the adjective द्युरितामलच्छवी द्युरिता अमला उचि ययोस्तौ द्युरितामलच्छवी With their spotless hues blended How blended? परस्पर With each other By what means? अनीषुभिः By rays How are they? शुभे Auspicious i.e. destructive of sins Further how are they? प्रफुल्लतापिच्छनिभैः प्रफुल्ल is derived from फुल्ल विह्वने by the addition of 'पचायन्' The Past participle of जि पला विशरणि with प्र will be only प्रफुल्ल, for, फुल्ल comes as an Ādesa for पचन्त only when there is no Upasarga Vide Panini —अनुपसर्गात्फुल्लक्षीवकृशोहापा प्रफुल्ल तापिच्छ, तेन सहसौ प्रफुल्लतापिच्छनिभैः an example of निरसमास or a compound of which a dissolution can be had only by way of अस्यपदविग्रह निभ denoting 'similar to' comes only at the end of a compound Vide Amara —स्युत्तरपदे त्वमी । निभसमाशानीकाशप्रतीकाशोपमादय ॥ By this, Krishna's lustre has been described How are the rays of the sages lustre? सप्तच्छदानां पांसव, तद्वत् पाण्डुभिः सप्तच्छदानामुपाण्डुभिः तापिच्छ denoting tree is masculine As denoting flower, it is neuter.

Similarly सप्तच्छद ( tree ) is masculine, and ( flower ) is neuter. The figure of speech in this verse is उत्प्रेक्षा.

युगान्तकालप्रतिसंहृतात्मनो  
जगन्ति यस्यां सविकाशमासत ।  
तनौ ममस्तत्र न कैटमद्विष-  
स्तपोधनाभ्यागमसंभवा मुदः ॥ २३ ॥

23. The joy of the foe of Kaiṣabha due to the arrival of the sage did not contain within that body of his wherein the worlds had remained with spacious accommodation when He had drawn within himself the Jīvas at the time of deluge.

युगान्त. युगस्य अन्तः, तस्य कालः, तस्मिन् (आत्मनि) प्रतिसंहृताः आत्मानः (जीवाः) येन तस्य युगान्तकालप्रतिसंहृतात्मनः, कैटमस्य द्विद् तस्य कैटमद्विषः तत्र तनौ. तपः धर्मं यस्य सः तपोधनः तस्य आगमः, तेन संभवाः (संभवन्तीति पचायच्) तपोधनाभ्यागमसंभवाः मुदः. Decline—मुद मुदौ मुदः. The plural is due to the variety of joy felt by Kṛṣṇa at the arrival of the sage. न ममुः Perfect 3rd person plural of मा to contain. 2nd conjugation, Intransitive. Present tense माति. This is different from मा to measure of the 3rd and 4th conjugations which belongs to Ātmanepada. The transitive use of मा Parasmaīpada in च्दरं परिमाति मुष्टिना (Naishadha) is due to the Upasarga.

How was the body of Hari before ? यस्यां तनौ जगन्मि  
विकाशेन सद् वर्तन्ते यस्मिन् कर्मणि तत्तथा सविकाशं भासत  
Imperfect 3rd person plural of आस् to remain At  
the Deluge, Vishnu alone remains, and all the  
Jīvas are merged in Him. Vide Raghuvamśa :—  
असु युगान्तोचितयोगनिद्र संहस्र लोकान् पुरुषोऽपिशेते. At that time  
all the fourteen worlds were contained in the body  
of Hari, whereas the joy now felt at the advent of  
the sage was too big to be contained The figure  
of speech is अतिशयोक्ति

निदाघधामानमिवाधिदीधितिं

धुदा विकासं मुनिमभ्युपेयुषी ।

विलोचने विभ्रदधिश्रितश्रिणी

स पुण्डरीकाक्ष इति स्फुटोऽभवत् ॥ २४ ॥

24. Possessed of eyes which gleamed with joy  
towards the sage emitting bright rays like the Sun  
and which consequently shone with beauty, He  
became obviously the lotus eyed

निदाघ निदाघ धाम यस्य तं निदाघधामानं. निदाघ Hot.  
धाम Rays. निदाघधाम One possessed of hot rays i.e.  
the Sun Vide Viśva.—निदाघो श्रीमकाले स्यादुष्णस्वेदमनुोर-  
पि Vide Amara —तेजो धाम महो विमा and गृहदेदत्विद्रुप्रभा वा  
धामानि. तस्मिन्. अधि (अधिक) दीधितय यस्य स अधिदीधिति  
Possessed of enormous refulgence मुनिमभि On account

of the sage. अमि being a कर्मप्रवचनीय by the rule अमि-रमागे, its juxtaposition causes the accusative in मुनि by the Sūtra कर्मप्रवचनीययुक्ते द्वितीया. मुदा Instrumental singular. विकासं उपेयुषी Becoming wide open. उपेयुषी Accusative dual. Decline Nominative and Accusative—उपेयिवत् उपेयुषी उपेयिवासि. अत एव अविधिता श्रीः याभ्यां से तयोक्ते अविधितश्रिणी. विलोचने विधत् Possessed of a pair of eyes. विधत् Present active participle, masculine of मृ to bear, 3rd conjugation, Parasmaipada. Present participle शत् does not take उमागम् after the roots of the 3rd conjugation. Vide Pāṇini :—नाभ्यस्ताच्छ्रुः. सः Hari. पुण्डरीके इव अक्षिणी यस्य सः पुण्डरीकाक्षः. इति रुपटोऽभवत् अक्षि denoting the eye is changed to अक्ष at the end of a Bahuvrīhi compound. Vide Pāṇini :—महुप्रीही सकथ्यक्ष्णोः साज्ञात्पच्. One whose eyes resemble lotuses. This is a name of Viṣṇu. That name has become literally true. Lotus has विकास and श्री. Similarly the eyes of Kṛṣṇa. The figure of speech is काव्यलिङ्ग aided by उपा.

सितं सितिस्रा सुतरां मुनेर्वपु-

विंसारिमिः सौघमिवाथ लम्भयन् ।

द्विजावलिब्याजनिशाकरांशुमिः

शुचिसितां वाचमवोचदच्युतः ॥ २५ ॥

25. Kṛṣṇa spoke the following words with a sweet smile, still further whitening the white body

of the sage like a terrace by means of the spreading rays of the Moon under the guise of His row of teeth

सितं सितिम्ना अप After both of them took their seats अच्युत Hari अमीश्वर विसरन्तीति विमारेण ते विस्तारिणि = विसृ + गिनि + मिन् Vide Pāṇini — बहुलमाभीक्ष्ये द्वि जायन्त इति द्विजा Tooth Vide Amara — दंतविभण्डजा द्विजा तेषां भावलि Row Vide Amara — वीप्यालिवावलि-पक्ति सेव व्याज यस्य स द्विजावलिष्याज Who appears under the pretext of a row of teeth स चासीं निशाकरश्च, तस्य अशव है द्विजावलिष्याजनिशाकराशुभि By means of the rays of the Moon shining under the pretext of his row of teeth सितमुनेषु Accusative सौवामिव, सुतरा = सु + तर + आम् Indeclinable Vide Pāṇini — किमेतिहृद्य यथादात्म्यद्रव्यप्रकर्षे सितस्य भाव सितिमा तन मितिम्ना लम्भयन्, Present Participle of the causal of लम् सितिमा वपु लभते, त प्रयोजयति अच्युत सितिम्ना वपु लम्भयति In the subject of Intransitive roots and roots denoting गति, बुद्धि, प्रत्यवसान, and शब्दकर्म, nouns which denote the subject when there is no causal, take the Accusative in the causal usage The root लम् does not merely mean reaching or गति, but reaching and spreading over. Hence it is not गत्यर्थे in the context So the प्रयोज्य-कर्ता—सितिमा does not take the Accusative, but only Instrumental शुचि स्मित यस्यां ती शुचिस्मितां वाच, मदीचद् Acrist of ह् In all non-conjugational tenses ह् takes the substitute वच्. Vide Pāṇini — ह्णो वच्- and वच् वच्-

Here the sage's body is likened to a terrace, hence there is उपमा. Whiteness is described as being added to the sage's body by the lustre of teeth. Hence अतिशयोक्ति. The row of teeth is concealed by the poet under the pretext of the Moon. Hence अपहृति. So there is a combination of all the said three अलंकारः.

हरत्यघं संप्रति हेतुरेष्यतः

शुभस्य पूर्वाचरितैः कृतं शुभैः ।

शरीरभाजां भवदीयदर्शनं

व्यनक्ति कालत्रितयेऽपि योग्यताम् ॥ २६ ॥

26. The sight of you betrays the worthiness of beings in all the three times—it removes sins in the present, it is the cause of the future prosperity, and it is brought about by meritorious deeds done in the past.

हरत्यघं. भवतः इदं भवदीयं = भवत् + छ. Vide Pāṇini :— वृद्धाच्छ. भवदीयं दर्शनं भवदीयदर्शनं. शरीरं भजन्तीति शरीरभाजाः = शरीर + भज् + णि. Vide Pāṇini :— भजो णिः. तेषां शरीरभाजां For men. त्रयः अवयवाः अस्य समुदायस्य त्रितयं. Vide Pāṇini :— सख्याया अवयवे तयप्. कालानां त्रितयं तस्मिन् कालत्रितये. अपि In all the three times—past, present and future. योग्यस्य भावः योग्यता तां योग्यताम्. व्यनक्ति Present tense 3rd person singular of अञ् wit वि, 7th conjugation, Parasmaipada. How ? संप्रति At the present time

i e when men see you अथ हरति भवदीयदर्शन subject  
 in this and the next two simple sentences एष्यतः  
 Genitive singular of एष्यन् Future participle of इ शुभस्य  
 हेतु This refers to the future पूर्वमाचरितैः पूर्वाचरितै  
 शुभै कृत This refers to the past Hence the sight of  
 you is desired by all

जगत्पर्याप्तसहस्रभानुना  
 न यन्नियन्तु समभावि भानुना ।  
 प्रसह्य तेजोभिरसख्यतां गतै  
 रदस्त्वया नुन्नमनुत्तमं तमः ॥ २७ ॥

27 This hugest darkness (ignorance) in the  
 world which was not possible to be quelled by the  
 Sun with his unlimited thousands of rays has been  
 cleared by you forcibly with your innumerable rays

जगत्पर्याप्त अद This तम Darkness or ignorance  
 स्वया प्रसह्य By you by force or all at once नुन्न Dispelled  
 Past passive participle of नुन् By what means ?  
 तेजोभि By your lustous rays How are they ? न विद्यते  
 सख्या यथा तेषां भाव तां असख्यतां गतै They are innumerable  
 What kind of darkness ? यत् जगति अपर्याप्ता सहस्र भानव  
 यस्य तेन अपर्याप्तसहस्रभानुना The use of the word अपर्याप्त  
 is happy It means both boundless and incompetent.  
 भानु here means a ray भानुना By the Sun Vide  
 Amara.—भानु क्ये मयिचि रनापुसयादीभिति पुमान् and भानुर्दसः

सहस्रांशुस्तपनः सविता रविः. नियन्तुं न सममावि Impersonal  
Aorist 3rd person singular of भू with सं to be able to.  
The thousand rays of the Sun are insufficient to  
dispel the internal darkness. Their power extends  
only to the outer darkness. Hence the darkness  
which is now dispelled by the sight of the sage  
is अनुत्तमं न विद्यते उत्तम यस्मात् Than which there is no  
greater (darkness). Since the sage excels the Sun  
which is the Upamāna, the figure of speech is व्यतिरेकः.

कृतः प्रजाक्षेमकृता प्रजासृजा

सुपात्रनिक्षेपनिराकुलात्मना ।

सदोपयोगेऽपि गुरुस्त्वमक्षयो

निधिः श्रुतीनां धनसंपदामिव ॥ २८ ॥

28. You have been made a huge inexhaustible  
mine of scriptures as of treasures—inexhaustible  
despite constant use—by the Creator with a view  
to the weal of the people and with an easy con-  
science by reason of entrustment to proper custody.

कृतः प्रजा. सृजतीति सृ, प्रजानां सृ प्रजासृ तेन प्रजा-  
सृजा. त्वं श्रुतीनां निधिः कृतः You have been made a repo-  
sitory of Vedas by the Creator. The motive of the  
Creator in doing so is brought out by the adjective-  
प्रजाक्षेमकृता प्रजानां क्षेमं करोति इति तेन Who brings about the  
welfare of the people. Men attain happiness.



temporal and spiritual, through scriptures. Hence Brahmā enjoys peace of mind when the Vedic lore is transmitted to Nārada. सुपात्रे निक्षेपः, तेन निराकुलः आत्मा यस्य तेन सुपात्रनिक्षेपनिराकुलात्मना. What sort of Nidbi was he made? सदा उपयोगेऽपि अक्षयः. It is never exhausted by being handed down to any number of pupils. Further, गुरुः Big, respectable, or a guru or teacher. He is a storehouse of Vedic lore. Like what? Like a storehouse of riches धनसंपदा निधिर्दिव. How is the latter? सदोपयोगेऽपि अक्षयः गुरुः. It is a big mine that can never be exhausted however much it may be taken out. By whom is the storehouse of riches kept? प्रजाक्षेमकृता प्रजासृजा By a progenitor with a view to the upkeep of his children. How is he further? सुपात्रनिक्षेपनिराकुलात्मना. Since the wealth is kept in proper deposit, he is not perturbed in mind.

विलोकनेनैव तवामुना मुने <sup>मिथ्या २४</sup>

कृतः कृतार्योऽसि निर्वर्तिताहसा ।

तथापि शुभ्रपुरहं गरीयसी-

गिरोऽथवा श्रेयसि केन तृप्यते ॥ २९ ॥

29. By this very sight of yours, O sage, which dispels sins, I have become one whose ambition has been realised. However, I am desirous of hearing your dignified words. Of course who is content with the affluence got?

विलोकनेनैव. हे मुने. निबर्हितं वदः येन तेन निबर्हितां हसा-  
त्तव अमुना विलोकनेनैव, कृतः अर्थः यस्य सः कृतार्थः कृतोऽस्मि । तथापि  
अर्ह, अतिशयेन गुर्वाः गरीयसीः. तव to be imported from the  
first half. गिरः, श्रोतुमिच्छुः श्रुश्रुः (अस्मि). अथवा Inde-  
clinable meaning in the context 'It is well-known.'  
श्रेयसि In the matter of prosperity. केन तृप्यते Imper-  
sonal form of कः तृप्यति—who is content. गुरु positive,  
गरीयस् comparative, गरिष्ठ superlative. गुरु + ईयसुन् +  
ञीप्. Vide Pāṇini :—द्विवचनविभज्योपपदे तरवीमसुनौ and  
उगितश्च. For change of गुरु to गर् before the compara-  
tive suffix, see Pāṇini :—विद्यस्थिरस्तिफरोऽबहुलमुक्त्वात्प्रदीर्घ-  
श्चन्दारकाणां प्रथमस्फवर्द्धिगर्बर्द्धिन्नन्द्राधिचन्द्राः. By way of parallel  
for this and the next śloka, vide the following  
verse of Kirātārjuniya addressed by Yudhishtira to  
the sage Vyāsa.

निरास्पदं प्रशङ्कतुलित्वमस्मात्स्वधीने किमु निःस्पृहाणाम् ।

तथापि कल्याणकरीं गिरं ते मां श्रोतुमिच्छा मुखरीकरोति ॥

गतस्पृहोऽप्यागमनप्रयोजनं

वदेति वक्तुं व्यवसीयते यया ।

तनोति नस्तामुदितात्मगौरवो

गुरुस्तवैवागम एष घृष्टताम् ॥ ३० ॥

30. This esteemed advent of yours which raises my estimation, contributes to our boldness whereby I attempt to ask of you—'Free from desires as you are, tell me the object of your arrival.'

गतस्पृहोऽप्या. गता स्पृहा यस्य सः. गतस्पृहा. अपि  
 (त्वं) आगमनप्रयोजनं वद इति वक्तुं यया (धृष्टया) व्यवसीयते  
 Impersonal form in the Present tense 3rd person  
 singular of सो with वि and अत्र. उदितम् आत्मनो गौरवं येन  
 सः उदितामगौरवः. गुरुः तप एषः आगम एव नः धृष्टतां तनोति.  
 Although you have no desires, your advent must  
 have an object. Hence the propriety of my query.

इति ब्रुवन्तं तमुवाच स व्रती

न वाच्यमित्थं पुरुषोत्तम त्वया ।

त्वमेव साक्षात्करणीय इत्यतः

किमस्ति कार्यं गुरु योगिनामपि ॥ ३१ ॥

31. To Him who thus spoke, the hermit said,  
 "You, Supreme person, you ought not to speak  
 like this. Is there a greater duty even for Yogins  
 than that you yourself ought to be witnessed ?

इति ब्रुवन्तं. इति 'Thus' referring to his speech  
 contained in verses 26 to 30 ब्रुवन्तं Accusative  
 singular of the Present participial form of ब्रू (Para-  
 maipada). तं Hari. सः व्रती (व्रतमस्यास्तीति) That sage.  
 उवाच Perfect 3rd person singular of वृ, said. हे  
 पुरुषेण उवाच पुरुषोत्तम. This cannot be dissolved as  
 पुराणानुत्तम since a compound is prohibited between a  
 word ending in निगन्तव्य and a succeeding word.  
 Vido Pāṇini:—न निगन्तव्ये. त्वया इत्थं न वाच्यं (वक्तुं योग्यं)

You must not say like this, for your sight is itself the greatest object one can have. योगिनामपि त्वमेव साक्षात्करणीयः इत्यतः (अन्यत्र understood) गुरु कार्यं किमस्ति.

उदीर्णरागप्रतिरोधकं जने-

रमीक्षणमक्षुण्णतयातिदुर्गमम् ।

उपेयुषो मोक्षपथं मनस्विन-

स्त्वमग्रभूमिर्निरपायसंश्रया ॥ ३२ ॥

32. For a brave man going along the road of salvation which is subject to obstruction from the powerful love of pleasures and extremely difficult to pass through on account of its being quite an untrodden ground for men, you are the ultimate goal whose security is everlasting.

उदीर्णराग (हे पुरुषोत्तम) मोक्ष एव पन्थाः मोक्षपथः. पथिन् at the end of a compound becomes पथ. Vide Pāṇini:—ऋकूरब्धूपयामानञ्जे. तं मोक्षपथे. उपेयुषः Genitive singular of उपेयिन्स् masculine of the Perfect participial form of इ with उप specially formed by the rule of Pāṇini:—उपेयिवाननाधाननूवानध. प्रसस्त्वं मनः अस्यास्तीति मनस्वी = मनस् + विनि. Vide Pāṇini:—अस्यायामे-षास्रञ्जे विनिः. तस्य मनस्विनः. त्वं, अग्रं च सा भूमिश्च अग्रभूमिः. The goal to be reached. Vide Viśva:—अग्रमात्मन्ने प्राप्ये. Becoming one with god is the only salvation expounded by scriptures. How is the road of मोक्ष ?

उदीर्णं राग एव प्रतिरोधकः यस्मिन् तं उदीर्णरागप्रतिरोधकं. राग  
 or attachment to worldly pleasures acts the role of  
 a highway robber in that road. उदीर्णं = उद् + ऋ + त.  
 Hence it is also जनैः अनीक्षणं अलुण्णतया अतिदुर्गम. लुण्ण =  
 उद् + त. दुःखेन गन्तुं शक्य. दुर्गम. Vide Pāṇini:—ईषद्दुःख्यु  
 कृद्ग्राह्यार्थेषु यत्. It is extremely difficult to pass  
 through by reason of its being an untrodden ground.  
 Of course it is only one in a million that will  
 be able to walk along this path. Vide Upanishad:—  
 यथिदीरं प्रत्यगतमानमैक्षत्. What sort of अप्रभृमि is Hari?  
 निरुपायः संभवः यस्तु मा निरुपायसंभवा A reaching of which  
 is free from the danger of slipping. Once a man  
 attains salvation, he never again comes back to  
 suffer the miseries of Samsāra. So says the  
 scripture—न स पुनरावर्तते This verse suggests to  
 the reader's mind the picture of a brave traveller  
 along an untrodden road in the woods full of  
 robbers, who reaches safely his destination which  
 is free from dangers

उदासितारं निगृहीतमानसै-

र्गृहीतमप्यात्मदृशा कथंचन ।

पहिर्विकारं प्रकृतेः पृथग्विदुः

पुरातनं त्वां पुरुषं पुराविदः ॥ ३३ ॥

33. The scores of old recognize you as the  
 Primitive Person—detached, visualised with

difficulty by the metaphysical eye by persons who have controlled their minds, immutable and separate from Matter.

उदासितारं. पुरा (पूर्वकालं) विदन्तीति पुराविदः. Seers of old, Kapila and others. त्वां, पुरा भवं पुरातनं. Vide Pāṇini :—सायंचिरंप्राज्ञेप्रगेऽव्ययेभ्यष्टुप्सुलौ तुद् च. पुर्यं As the Primitive person. विद्ः, Present tense, 3rd person plural of विद् to know, 2nd conjugation, Parasmaipada. Conjugate :—वेत्ति वित्तः विदन्ति, वेत्सि वित्यः वित्य, वेधि विद्मः विद्मः. Throughout there are also alternative forms as follows :—वेद विदतुः विदुः, वेद्य विदयुः विद, वेद विद विद्य. Vide Pāṇini :—विदो लटो वा. What sort of person do they understand you to be? उदासितारं Accusative singular of the Active participle of आस् with उद् formed by the addition of वृच्. The Purusha stands aloof and indifferent when प्रकृति or matter operates. You are merely a witness. Vide Upanishad :—साक्षी चेना केनलो निर्गुणध. Further, how are you? मन एव मानसं = मनस् + अण्. Vide Pāṇini :—प्रज्ञादिभ्यध. निगृहीतं मानसं यैस्तैः निगृहीतमानसैः By those who have controlled their minds—Yogins. आत्मनि (अधि) इति शब्ध्यात्मम् Avyayībhāva in the locative significance, अधि + आत्मन् + टच्. An Avyayībhāva ending in अन् takes टच् i.e., its final न् drops. Vide Pāṇini :—अनध. अध्यात्मं च सा दृक् च तथा शब्ध्यात्मज्ञा By the eye directed inward. कथंचन. Indeclinable meaning 'with difficulty.' The visualisation of God is no easy matter. गृह्णं

Past passive participle of प्रह्. Further how is God ?  
 विकारेभ्यो बहिः बहिर्विकारं Beyond the pale of Vikāras  
 or changes. This is also an अव्ययीभाव compound laid  
 down by Pānini :— अपपरिवहिरश्वः पद्यम्या. Further he is  
 प्रकृतेः पृथक् separate from प्रकृति or matter. Vide  
 Sāṅkhya Kārikā—मूलप्रकृतिरविकृतिर्महदायाः प्रकृतिविकृतयः साः ।  
 षोडशकस्तु विकारो न प्रकृतिर्न विकृतिः पुरुषः ॥ मूलप्रकृति is primordial  
 matter. Its modifications are 7 Vikṛtis and 16  
 Vikāras. But Purusha is distinct from matter and its  
 modifications.

निवेशयामासिथ हेलयोद्धृतं  
 फणाभृतां छादनमेकमोकसः ।  
 जगत्त्रयैकस्यपतिस्त्वमुच्चकै-  
 रहीश्वरस्तम्मशिरस्तु भूतलम् ॥ ३४ ॥

21/5/7  
 1965  
 9/2

34. The sole architect of the three worlds that  
 you are, you placed on the tall pillar-like heads of  
 the lord of serpents, the Earth, lifted up with  
 ease—the Earth which is the one cover for the  
 abode of serpents—( the Nether-world ).

निवेशयामासिथ In the previous verse the  
 Nirguṇa character of God has been described. In  
 the present verse his Saguna character is described,  
 which is of practical consequence for the purpose at  
 hand. प्रथः अव्ययाः अस्य समुदायस्येति प्रथं. Vide Pānini:—

द्वित्रिभ्यां तयस्यायज्वा. जगतां त्रयं जगत्रयं, तस्य एकः स्यपतिः जगत्त्रये-  
 कस्यपतिः त्वं You, the sole architect of the three worlds.  
 हेळ्या उद्धृतं भूतलं The Earth lifted up with ease. How  
 is the Earth? फणाः विभ्रतीति फणाभृतः तेषां फणाभृतां, भोक्तः  
 Genitive singular of भोक्तृ derived from the root उच्  
 by the addition of the suffix असुन्. एक छादनं The one  
 cover for the Pātāla, the abode of serpents. The  
 lifting of the Earth refers to the feat of Vishnu in  
 the Varāhāvataṛa. निवेशयामसि 'You placed,' Perfect  
 2nd person singular of विष् with नि. Where did  
 you place the Earth? उच्यतेः Indeclinable used  
 adjectivally. अहीनाम् ईश्वरः अहीश्वरः Ādiśeṣha. स्तम्भा  
 इव शिरसि स्तम्भशिरसि, अहीश्वरस्य स्तम्भशिरसि तेषु अहीश्वर-  
 स्तम्भशिरसु On the lofty pillar-like heads of Ādiśeṣha.  
 Tradition has it that Ādiśeṣha, the lord of serpents,  
 has a thousand hoods by means of which he bears  
 the Earth.

अनन्यगुर्वास्तव केन केवलः

। पुराणमूर्तेर्महिमावगम्यते ।

मनुष्यजन्मापि सुरासुरान्गुणै-

र्मयान्मवच्छेदकरैः करोत्यघः ॥ ३५ ॥

35. By whom is understood the full glory of  
your most exalted ancient form? Even in the  
human form you vanquish the Devas and Asuras  
 by your virtues destructive of the worldly bondage.



अनन्यगुर्वास्त्वच. न विद्यते अन्या गुरुः यस्यास्तस्याः अनन्य-  
 -गुर्वाः adjectival to मूर्तेः. गुरुः is also used in the  
 feminine like गुर्वा. Words denoting quality and  
 -ending in उ take ङीप् optionally to denote the  
 feminine gender. Vide Pāṇini:—बोतो गुणवचनात्. अनन्य-  
 गुरु has to be declined like धेनु. Apparently Malli-  
 nātha had before him the reading अनन्यगुर्व्याः, and he  
 seems to have corrected it. अनन्यगुर्व्याः is incorrect.  
 Is the feminine suffix ङीप् to intervene at the stage  
 of Vighraha or after Samāsa? If the Vighraha itself  
 is न विद्यते अन्या गुर्वा यस्याः, then the form will be अनन्यगुर्वा-  
 कायाः; for, कप् is enjoined after Bahuvrīhi compounds  
 -ending in नदी or ऋ. गुर्वा being नदी by the rule यू स्या-  
 -ह्यौ नदी, the Bahuvrīhi will take कप् by the rule नद्यृतश्च.  
 If the Vighraha contains गुरु without ङीप्, even then  
 -after the Samāsa ङीप् will not come, because बोतो गुणव-  
 चनात् applies only when the word denoting quality  
 is used in its own significance, and not as subservi-  
 -ent to anything else. अतुपसर्जनाधिकारात्. Or, the absence  
 of कप् is to be justified by the rule सज्ञापूर्वको विधिरनित्यः.  
 नदी being a सज्ञा, the कप् which is dependent on it is  
 not compuleory. All this discussion proceeds on the  
 basis that the reading is अनन्यगुर्व्याः. तव Your. पुराणी च  
 सा मूर्तिश्च तस्याः पुराणमूर्तेः केवलः here used in the sense  
 of 'entire.' Vide Viśva—केवलः कृत्स्न एकः स्यात्केवलश्चाव-  
 चारणे. महती भावः महिमा=महत् + इमनिच् which is  
 -enjoined optionally in the भावार्थ after पृष्ठादिगण in  
 which महत् is included. Vide Pāṇini:—पृष्ठादिभ्य

इमनिज्वा. The final अ् drops by the rule डेः. A few other examples may be noted:—प्रथिमा पठिमा मदिमाः द्रडिमा etc. केन अवगम्यते? By whom is the majesty of your ancient form conceived? For, even the glory of your human form is inconceivable. This reason is given in the second half of the verse. मनुष्यात् जन्म यस्य स मनुष्यजन्मा an instance of व्यधिकरणबहुव्रीहि which is permissible only in exceptional cases. In fact when a Bahuvrīhi ends in जन्म and the like words, it has necessarily to be व्यधिकरण as observed by Vāmana—अवज्यो हि बहुव्रीहिव्यधिकरणो जन्माद्युत्तरपदः. अपि Even though you are born as man. मयान्. गवस्य छेदः, सं सुर्वन्तीति तैः भवच्छेदकरैः. गुणैः By your qualities destructive of Saṁsāra. सुराश्च असुराश्च सुरासुराः A Dvandva compound of words denoting persons or animals who inherently hate each other will take the form of a समाहार i.e. the compound will take the neuter gender and singular number. Vide Pāṇini:—येषां च विरोधः शब्दलिकः. Example:—अहिनकुलं गोव्याघ्रं काबोद्धकं Applying the rule to the present case, should we not expect सुरासुरं? No, because the enmity between Devas and Asuras is not permanent. They are seen to have been friends at the churning of the milky Ocean and on similar occasions. तान् सुरासुरान्. अधः करोति. भवन् though meaning 'you' is nevertheless other than युष्मद् and अस्मद्. Hence the 3rd person in करोति by the rule शेषे प्रथमः-

लघूकरिष्यन्नतिमारमहुरा-

ममं किल त्वं त्रिदिवादवातराः ।

उदुदलोकत्रितयेन सांप्रतं

गुरुर्धरित्री क्रियतेतरां त्वया ॥ ३६ ॥

36 You descended from the heaven, so is the  
repute, for lightening this Earth which is groaning  
under, the heavy pressure of weight But now the  
Earth is made much more heavy by (the presence  
of) you who bear the three worlds.

लघूकरिष्यन् त्वं, अतिशयित भार अतिभार, तेन महुरां  
अभिभारमहुरां महुर = मज्ज + घुरच् Vide Panini — मज्जभास-  
मिदो घुरच् अमू (परित्री) अलघु लघु उपशमानां करिष्यन् लघू  
करिष्यन् The suffix च्चि comes between लघु and कृ in  
the meaning of अभूततद्भाव Vide Pānini — हृन्वस्तिबोणे  
सपयर्त्तरि च्चि When च्चि follows, the preceding vowel  
is lengthened Vide Panini — च्चौ च करिष्यन् Future-  
participle of कृ Vide Panini लृट् लृडा With a view  
to lightening the burden of the Earth किल Is it not?  
तृतीया वी (लोक) त्रिदिव = त्रि + दिव् + क (घनर्थे कविधान) त्रि  
in the Vīgrahavākya means तृतीया Vide Mallinātha -  
वृत्तिक्रिये सख्याशब्दस्य पूरणार्थेन त्रिभागादिवन् तस्मात् त्रिदिवात्  
From the Svargaloka Vide Amara — स्वरभ्यस्व स्वर्गनाक  
त्रिदिवत्रिदशालया अवातर Imperfect 2nd person singular-  
of कृ with अव to descend सावत Indeclinable meaning  
at present उदुद लोकानां त्रितयं येन तेन उदुदलोकत्रितयेन

त्वया भरित्री गुरुः. The feminine जीप् is only optional. Vide Pāṇini :—नेतो गुणवचनात्. गुरु means weighty or entitled to respect. अतिशयेन कियते कियतेतराम्. The तरप् and आम् are respectively laid down by तिङ् and क्रिमिष्ण्व्ययथादाम्ब्रव्यप्रकर्षे. With the object of lightening the weight, you have increased it. Hence the figure of speech is विरोधाभास.

निजौजसोज्जासयितुं जगद्द्रुहा-

३ सुपाजिहीया न महीतलं यदि ।

समाहितैरप्यनिरूपितस्ततः

पदं दृशः स्याः कथमीश मादशाम् ॥ ३७ ॥

37. O Lord, had you not come upon the Earth to root out the enemies of the world by your own valour, how then would you become the object of vision of people like me—you who are unknowable even for men in meditation ?

निजौजसो. हे ईश, निजं भोजः तेन निजौजसा. जगद्द्रुहो द्रुहन्तीति जगद्द्रुहः = जगत् + द्रुह् + क्त्विप् according to Pāṇini—सत्सद्विपद्रुहद्रुहयुजविदमिदच्छिदजिनीराजामुपसर्गोऽपि क्त्विप्. तेषां जगद्द्रुहा. उज्जासयितुं Infinitive of purpose of जम् हिंसायां, 10th conjugation with उद्, to crush the enemies of the world. The object governed by the root जम् takes the Genitive in the Accusative significance. Vide Pāṇini :—आसिनिप्रहृगनाटकाथपिपो हिंसायाम्. महीतलं न उपजिहीयाः यदि. उपजिहीयाः Imperfect 2nd person singular

fo ओ हाङ् गतौ 3rd conjugation, Ātmanepada with उप-  
 If you had not come down the Earth. ततः Then.  
 समाहित. The suffix क is here used in the Active-  
 significance. After Intransitive roots क is added  
 in the Active significance. The root घा with सं and  
 आ which generally means to answer or solve or  
 reconcile is transitive, but here since the object is  
 not intended to be conveyed, it is to be treated as  
 intransitive. Hence the use of क is correct.  
 Or समाहित may be taken to mean समाहितचित्त just  
 like विमक्ता धातरः which stands for विमक्ता धातरः.  
 तेः समाहितचित्ते. अपि अनिरूपितः—न निरूपितः Past passive-  
 participle of स्प् with नि to see. रं understood.  
 अहमिदं पश्यति (ज्ञानविषयो भवति) इति मादृक्=मत्+इत्+कम्.  
 Vido Pānini:—त्यदादियु दृशोऽनालोचने क्य, दृशस्यत्पु and  
 र्के चेति क्तव्यम्. Examples:—मादृक् मादृश मादृश, त्मादृक्  
 त्मादृश त्मादृश, तादृक् तादृश तादृश and so on. मादृशां  
 Genitive plural of मादृक् to ordinary people like me.  
 दृशः पदं कथं स्याः How will you become an object of our  
 vision? स्याः Potential 2nd person singular of अम्  
 to be, 2nd conjugation Parasmaipada. मादृशी is  
 used as a mark of humility. Hence your sight  
 itself is the motive for my arrival.

2 उपप्लुतं पातुमदो मदोद्धते-

1 स्त्वमेव विश्वं मरु विश्वमीशिवे ।

ऋते रवेः सालापितुं धमेत कः

धृपातमस्काण्डमठीमसं नमः ॥ ३८ ॥

38. O protector of the Universe, you alone are  
meant to protect this world which is devastated by  
 persons puffed up with militant force. Barring the  
 Sun, who else is competent to cleanse the sky  
 which is rendered dirty by the thick of nocturnal  
 darkness ?

उपप्लुतं पातु. विश्वं विभर्ताति विश्वंभरः = विश्व + मुम् + मृ +  
 सन्. सन् after मृ is enjoined by Pāṇini :—संज्ञाया  
 मृतृवृत्रिधारिपहितपिदमः, and मुम् after विश्व by the Sūtra :—  
 अर्द्धिपदजन्तास्य मुम्. तत्र संयुक्तिः हे विश्वंभर an epithet of  
 Vishṇu. मदेन उद्धता. तैः मदीद्वैतैः By Kamsa and others.  
 उपप्लुतं Troubled. भदः विश्वं This world, Accusative.  
 पातुं to protect. त्वमेव ईशिथि Present tense 2nd person  
 singular of ईश् to be able. The truth of the state-  
 ment in the first half of the verse is substantiated  
 by a contrary example तमसः षण्डाः तमस्काण्डाः The  
 सत्व of Visarga before षण्ड is due to Pāṇini.—कस्कादिपु  
 च. क्षपायाः तमस्काण्डाः तैः मलीमसं. मलीमस is a derivative of  
 मल in मत्वर्थ prescribed by Pāṇini :—ज्योत्स्नातमिष्ठाशृङ्गोर्त्रि-  
 शूर्जस्वलगोमिन्मलिनमलीमसाः. (मत्वर्थे निपात्यन्ते). क्षपातमस्काण्डमलीमसं  
 नमः क्षालयितुं रवे. ऋते. ऋते an Indeclinable meaning  
 'without' governs a noun in the ablative case.  
 Vide Pāṇini :—अन्यारादितरतेदिकच्छदाशूतरपदात्राहियुक्ते, except  
 the Sun. कः क्षमेत Potential 3rd person singular of  
 क्षम्. Who will be able ? None. The figure of  
 speech is प्रतिवस्तूपमा.

प्रवृत्त एव स्वयमृज्झितश्रमः  
 क्रमेण पेष्टु भुवनद्विषामसि ।  
 तथापि वाचालतया युनक्ति मां  
 मिथस्त्रदाभाषणलोलुपं मनः ॥ ४० ॥

40. Without feeling weary, you yourself have taken to crushing the enemies of the world in the course. However, my mind which is longing for a conversation with you in private, makes me loquacious

प्रवृत्त एव (त्व) उज्झित श्रम येन सः उज्झितश्रमः (सन्) क्रमेण, भुवनानि द्विषन्तीति तेषां भुवनद्विषां पेष्टु The object of पिष्टु to crush or kill takes the Genitive in the Accusative significance Vide Pāṇini —जासिनि-प्रहणनाटकायपिषां हिंसायाम् प्रवृत्त अस्ति Without anybody to incite, you have yourself undertaken the destruction of the enemies of the people तथापि However. त्वया (सह) आभाषण, तस्मिन् लोलुप स्वदाभाषणलोलुप मन. My mind मां, वाचो बह्व्य अस्य सन्तीति वाचाल Vide Pāṇini —आलजाटजौ बहुभाषिणि Vide Amara —स्याजल्प-कृद् वाचालो वाचाटो बहुगर्ध्वार् तस्य माव वाचालता तथा वाचालतया (सह), युनक्ति from युञ् 7th conjugation.

तदिन्द्रसंदिष्टमुपेन्द्र यद्वचः

क्षणं मया विश्वजनीनमुच्यते । २

समस्तकार्येषु गतेन धुर्यता-

३ महिद्विषस्तद्भवता निश्चम्यताम् ॥ ४१ ॥

41. You junior brother of Indra, let the words containing the message of Indra and conducive of benefit to the world, which I shall presently tell, be heard by you who take the lead in all activities concerning Indra.

तदिन्द्र. इन्द्रं उपगतः उपेन्द्रः. तस्य संबुद्धिः उपेन्द्र. Since you are Indra's younger brother, you must certainly carry out the message of Indra which I am going to convey to you. इन्द्रेण संदिष्टं इन्द्रसंदिष्टं. विश्वस्मै जनाय दितं विश्वजनीनं = विश्वजन + ख. Vide Pāṇini :—आत्मन्विधजनभोगोत्तरपदात्खः. यन् वचः, क्षणे In a minute i.e. briefly. भवता उच्यते Passive of वृ. तत् वचः भवता, निशान्वयं Imperative mood Passive voice of शृ with नि to hear. Be it heard by you. Why? अहिं द्रेष्टीति तस्य अहिद्रिपः. अहि is Vṛtra, and Indra is his slayer. समस्तकार्येषु पुरं वहतीति पुर्यः = पुर + यत्. Vide Pāṇini :—पुरो यद्बुक्त्वा. तस्य भावः पुर्यता तं पुर्यतां, गतेन adjectival to भवता. Because you bear the brunt in all matters connected with Indra.

अभूदभूमिः प्रतिपक्षजन्मना  
मियां तनूजस्तपनघुतिर्दितेः ।  
यामिन्द्रशब्दार्थनिपूदनं हरे-  
हिरण्यपूर्वं कश्चिपुं प्रचक्षते ॥ ५२ ॥

42. There was the son of Diti, as valiant as the Sun, who was never a resting place for fears



resulting from foes, who rendered the name of Indra (one possessed of the mightiest prowess) a mere nullity and whom people call Hiranyakaśipu.

**अभूद्भूमिः.** The previous birth of Śisupāla as Hiranyakaśipu is dealt with in this verso. अभूद् Aorist 3rd person singular of भू. There was. दितेः तन्जः A son of Diti i.e. Asura. How was he? प्रतिपक्षात् जन्म यासां ताः प्रतिपक्षजन्मानः, तासां प्रतिपक्षजन्मानां, Emanating from enemies. भिषां अभूमिः A stranger to such fears. Further तपनस्य युतिरिव युतिः यस्य तः तपनयुतिः Possessed of a valour like that of the Sun. What is his name? हिरण्यपूर्वं कशिपुं हिरण्यकशिपुं, प्रचक्षते. Present tense 3rd person plural of चक्ष् with प्र. जनाः People, understood. People call him हिरण्यकशिपु. Here the word हिरण्य comes before the word कशिपु, not in the sense of हिरण्य before the sense of कशिपु. Strictly speaking हिरण्य will only refer to its meaning and not to the word. Likewise also कशिपु. Hence critics find the passage faulty by reason of the दोष known as अवाच्यवचन. However, it has to be explained away thus. Though हिरण्य and कशिपु primarily denote only their respective meanings, they here denote the respective words by Lakṣhaṇā. An explanation in the same way is offered in usages like—देवपूर्वं तिरिं वे (Meghasandēśa I-42) धनुस्त्वपदमस्मै वेदमभ्यादिदेश (Kirātārjunīya 18-44). How is he whom people call Hiranyakaśipu? इरेः इन्द्र इति शब्दः, तस्य अर्थः, तस्य

निपूदनः तं इन्द्रशब्दायनिपूदनं. इन्द्रतीति इन्द्रः derived from इति परमैश्वर्ये. Indra is so-called, because he has the fullest Aśvarya. When Hiranyakaśipu curtailed the powers of Indra, Indra ceased to be a true Indra. So Hiranyakaśipu has put an end to the significance of the word Indra as applied to Indra. Hence 'Indra' became a misnomer. In निपूदन, justification for पत्व is to be sought for outside Pāṇini. Or, include it in घृयानादि. Vide Govindarāja's commentary on ऋषिनिपूदनः in Sarga, I-13 Bālakāṇḍa, Wālmīki Rāmāyaṇa.

समत्सरेणासुर इत्युपेयुषा

चिराय नान्नः प्रथमाभिधेयताम् ।

भयस्य पूर्वावतरस्तरस्त्रिणा

मनस्सु येन द्युसदां न्यधीयत ॥ ४३ ॥

43. By whom the first awakening to the sense of fear was implanted in the minds of the denizens of heaven, he being scornful and for a long time the primary object of denotation for the name of Asura (Pillager) and being mighty.

समत्सरेणासुर. The whole of this verse is an adjectival clause qualifying Hiranyakaśipu in the previous verse. येन By whom. दिवि सीदन्तीति द्युसदाः = द्यु + सदा + विप् by Pāṇini :—सत्सुदिप etc. तेषां द्युसदां मनस्सु

भयस्य भय = भी + अच्. Vide Vārtika :—भयादीनामुपसंख्यानम् under एरच्. पूर्वश्चासौ अवतरथ पूर्वावतरः. अवतर = अव-तृ + अप्. Roots ending in ऋ or उ take अप् in भावर्थे. Vide Pāṇini :—ऋदोरप्. अवतार is derived in करणार्थे or अधिकरणार्थे to denote संज्ञा according to Pāṇini :—अवे तृस्रोर्षम्. न्यधीयत Passive Imperfect 3rd person singular of धा with नि. धा becomes धी before य the passive suffix. Vide Pāṇini :—धुमास्थागपाजडातिलं हलि. In the Active voice the principal clause can be rendered as यः भयस्य पूर्वावतरं न्यदधात्. How is he? तरस्विना instrumental of तरस्विन् = तरस् + विनि. Nouns ending in अस् take विनि in मनुवर्थे. Vide Pāṇini :—अस्मायागेवासजो विनिः. Again, he is मत्सरेण सह वर्तत इति तेन समत्सरेण ever intent on exploiting. Further how is he? अस्यत इति असुरः One who overthrows. Vide Uṇādi sūtra—असेदरन्. इति नाप्, प्रथमं अभिधेयं, तस्य भावः तौ प्रथमाभिधेयतां. चिराय Indoclinable resembling a चतुर्थ्यन्त. उपेयुषा Instrumental 'singular of उपेयिवस्. For a long time he literally enjoyed the first and foremost significance of the name Asura. The first time Devas entertained fear for anybody was when they were worried by Hiranyakaśipu.

दिशामधीशांश्चतुरो यतःसुरा-

नपास्य तं रागहृताः सिपेविरे ।

अवापुरारभ्य ततश्चला इति

प्रवादमुच्चैरयश्चस्करं श्रियः ॥ ४४ ॥

44. Ever since the riches, being attracted by love, began to attend on him after abandoning the four Dēvas who are lords of the quarters, they (the riches) got the widespread infamous repute that they are fickle.

दिशामधीशान्. ध्रियः यतः दिशामधीशान्. Indra, Yama, Varuṇa and Kubera. चतुरः Accusative of चतुर Four. अपास्य Indeclinable past participle of असु with अप. तं refers to Hiranyakaśipu. रागेण हताः रागहृताः (सत्यः) Being won over by love, not by force. For Lakṣmī favours the valiant. ततः (आरभ्य) अयशः करोतीति अयशस्करं = अयशस् + कृ + ट. Vide Pāṇini:—हृद्यो हेतुताच्छीत्यानुलोम्येषु. सत्व is due to अतः कृत्वमिदं महुम्मपायकुशाकृणांश्चनव्यायस्य. चलन्तीति चलाः Fickle. इति उच्यैः प्रवादं अवापुः Perfect 3rd person plural of आप् with अव, Parasmaipada. Riches ध्रियः (feminine) attained bad repute, when, leaving their previous lovers, they courted a new one.

पुराणि दुर्गाणि निशातमापुर्धं  
 चलानि शूराणि घनाश्च कञ्चुकाः ।  
 स्वरूपशोभैकफलानि नाकिनां  
 गणैर्यमाशङ्क्य तदादि चक्रिरे ॥ ४५ ॥

45. Out of whose fear, since then, cities were fortified, weapons sharpened, forces equipped with

valour, and armour thickened by the hosts of Devas, all of which had once served the mere purpose of imparting beauty by their presence.

पुराणि दुर्गाणि. यं आशङ्क्य, नाकः एवामस्तीति तेषां नाकिनां. गणैः, सः (कालः) आदिः यस्मिंस्तत्तथा तदादि स्वरूपशोभैव एकं फलं येषां तानि स्वरूपशोभैकफलानि. Formerly there were no such formidable foes. Hence fortification, equipment of arms, training of forces and replenishment of armour had merely served the purpose of royal insignia of the personal beauty of gods. But now they had really to be done vigilantly always. स्वरूपशोभैकफलानि qualifies all the four nouns—पुराणि, आयुधं, बलानि and वस्तुनाः. When the adjective stands for nouns some of which are neuter in gender and others belong to other genders, the neuter gender will remain to the exclusion of others in the *Ekaśeṣa* number. Vide Pāṇini:—नपुंसकमनपुंसकेनैववचास्यान्यतरस्याम् and its *Vṛtti* अङ्गीवेन सदोच्यै द्वौः शिष्यते. तथ वा एकवत्स्यात्, तादृश एव विशेषयेत्. शुकः पटः, शुक्या चाटी, शुकं वस्त्रं, तदिदं शुकं, तानीमानि शुकानि. What all things were done by Devas? पुराणि दुर्गाणि चक्रे. Cities were fortified. दुःखेन गच्छयति दुर्गे—दुर्+गम्+ट्. Vide Vārtika:—गुदुत्तरधिग्रणे. आयुधं The singular stands for the species. निशतं Past passive participle of शो with नि. Its alternative form is निशित. Vide Pāṇini:—शाच्छोरन्यतरस्याम्. चक्रे will have to be transformed into च्छे in this sentence.



**Vide Pāṇini:**—णित्रिदशुभ्यः कर्तारि च्च्. Whichever direction he resorted to. तस्यै दिक्षे Dative is due to juxtaposition with नमस्. **Vide Pāṇini:**—नमःस्वस्तिरवाद्यास्वधालंनपडयोगाच्च. नमः, अकारि Passive Aorist of कृ. Salutation was offered to that direction. By whom? त्रिदशैः तिस्रः दशाः येषां ते त्रिदशाः Gods, for they have only three stages—childhood, boyhood and youth, not the fourth one—old age. चात्यकीमारथीवनाने तिस्रो दशाः. Or the three stages refer to जन्म, सत्ता and वृद्धि—birth, existence and growth, no decline. Or त्रिर्दश परिमाणमेवां त्रिदशाः = त्रि + दशन् + इच्. **Vide Pāṇini:**—यद्बुद्धीक्षी संख्येये ऋजवहुगणात्. त्रयस्त्रिंशद्वै देवाः सोमयाः इति ध्रुवैः. तैः त्रिदशैः How were the gods? मकुटानाम् उपलाः, तेषु स्वलन्तः कराः येषां तैः मकुटोपलस्त्रलङ्करीः. The Devas at once join the palms of their hands over their heads, and the palms therefore slip over the gems on their crests. When? तिस्रणां संध्यानां समाहारः त्रिसंध्यं an instance of समाहारद्विगु formed by the application of तद्धितायोत्तरपदसमाहारे च, द्विगुरेकवचनं and स नपुंगकम्. The Accusative of त्रिसंध्यं is त्रिसंध्याम्—accusative of time. **Vide Pāṇini:**—वासाध्वनोरख्यन्तसंयोगे. संध्यायन्ति अस्यां, संधीयन्ते भदोराग्री वास्यां संध्या. Daybreak, noon and sunset are the three seasons of Sandhyā in which people are required to offer worship to the Sun. **Vide Amara:**—शाहापराह्म-मध्याहास्त्रिसंध्याम्.

सटाच्छटाभिन्नपनेन विभ्रता

तृसिंहं सैहीमवतुं तनुं त्वया ।

३ स मुग्धकान्तास्तनसङ्गमहुरै-  
 २ ह्योविदारं प्रतिचस्करे नखैः ॥ ४७ ॥

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47. O best of men, yourself bearing the huge form of a lion and consequently piercing the clouds with the luxuriant mane, he was slaughtered by you by tearing off his breast with nails which are too delicate for the contact of the breasts of lovely damsels.

सटाच्छटा. That the said Hiraṇyakaśipu was slain by Vishṇu in the Nṛsimhāvatāra is dealt with in this verse. हे वृसिंह ना सिद्ध इव तत्र संवृद्धिः. This also refers to the incarnation of Vishṇu in the Nṛsimha form which consisted of a lion's body in the upper half and that of a man in the lower half. सः तदा प्रतिचस्करे He was slain by you. प्रतिचस्करे Passive perfect 3rd person singular of कृ with प्रति to slay. The root कृ of the 6th conjugation takes the initial augment वृ after उप and प्रति if it denotes दिग्. Vido Pāṇini:—दिग्वादा प्रत्येय. In order to arrive at that meaning the compound may also be dissolved as ना वानां विद्ध तत्र संवृद्धिः. How were you? विद्ध इत्येही तां सिद्धीं तनुर्न मत्प्रीतिं अतनुः एतं अतनुं. तनुं विद्मः Present participle of कृ to bear, 3rd conjugation Parasmaipada, adjectival to तदा. अतनुं The feminine suffix स्त्री is only optional after adjectives ending in उ and denoting a quality. Vido Pāṇini:—स्त्री



गुणवचनात्. तनु means small, अतनु Large. The second  
तनु means body. In consequence, how were you  
further? (अत एव) सदानां छटाः तानिः मित्रा घनाः येन तेन  
सदाच्छटाभिन्नघनेन. The cluster of your mane pierced  
the clouds. You took such a huge form as even to  
touch the clouds. How was he slain? उरो विदार्य  
उरोविदारं = वि-ट् + णमुल्. A root modifying another  
principal root takes णमुल् when it governs a noun  
denoting a स्वाङ्ग (in the accusative case) which is  
mutilated, crushed or otherwise subjected to trouble.  
Vide Pāṇini :—परिद्विश्यमाने च. He was slain after  
tearing off the breast. By what means was his  
breast torn asunder? नखैः By the claws of Nṛsiṃha.  
How are the nails? मुग्धो वान्तास्तनौ, तयोः सङ्गेनापि भङ्गुरैः  
मुग्धकान्तास्तनसङ्गभङ्गुरैः. The idea is that your nails  
are no doubt tender, but when occasion requires it,  
they are effective like thunderbolt. भङ्गुर = भङ् + घृच्  
tending to break or bend. Vide Pāṇini :—मञ्जमासमिदो  
घृच्. It is strain that the hard chest of the demon  
was rent by your delicate nails. Your power indeed  
transcends all conception.

विनोदमिच्छन्नथ दर्पजन्मनो

रणेन कण्डूस्त्रिदशैः समं पुनः ।

स रावणो नाम निकामभीषणं

यभूव रक्षः स्वतरक्षणं दिवः ॥ ४८ ॥

48. Later on, again desirous of satisfying the itching sensation born of the pride of strength by giving battle to gods, he became a mighty frightful Rākshasa known as Rāvaṇa, endangering the safety of heaven.

यिनोदमिच्छन्. Here Nārada relates the Hiranya-kaśipu took another birth as Rāvaṇa among Rākshasas. अयं सः पुनः त्रिदशैः. सः Indeclinable meaning तद्. रणेन, दर्शान्मन् यस्यास्तस्याः दर्शान्मनः. वष्टुः यिनोदमिच्छन्. To satisfy the itching sensation of his arm due to overflowing strength. The crushing by Nṛsiṃha with his claws did not fully subdue his craving for fight. Hence he took another birth for that purpose. दिवः Genitive singular of दिग्. सः रक्षणे केन तद् क्षनरक्षणे. दिवः and रक्षणे are mutually expectant. Hence the compound क्षनरक्षणे is to be justified on the principle सापेक्षत्वेऽपि समकल्पात्समासः. Though रक्षणे is correlated with दिवः, and as such the full सामर्थ्य or the complete co-ordination of ideas conveyed by the several component parts is not available, the compound is permissible, because रक्षणे itself stands for दिवे रक्षणे. In effect the compound means क्षनपु-रक्षणे. The suggestion is that all the precious possessions of heaven were taken away by him. गीतवने इति श्रीरत्नं - गी + पुद् + लु. गी becomes गीर् in causal. Vīdo Pāṇini:—निवे देवमवे पुद् + लु. अन in चर्चये comes by the rule

नन्दिप्रह्विपचादिभ्यो ल्युणिन्यचः. भीष् being मन्धादि. निकामं भीष्णं  
 निकामभीष्णं. भीष्णं and क्षतरक्षणं are neuter, because  
 they qualify रक्षः. रावण इति 'known as Rāvāṇa.' रक्षः  
 -बभूव. विध्रवसोऽपत्यं पुमान् रावणः = विध्रवस् (रवण) + अण्. Vide  
 Pāṇini:—तस्यापत्यम्. When the apatya suffix अण् is  
 added to विध्रवस् the latter optionally takes the form  
 of विध्रवण or रवण. Both विध्रवण and रवण included in the  
 शिवादि list under शिवादिभ्योऽण्. See the following extract  
 from Praudhāmanoramā:—विध्रवणरवणशब्दौ पठ्येते । तौ  
 विध्रवःशब्दस्यादेशौ प्रकृत्यन्तरे एव वा, वृत्तिविषये तत्समानार्थे । वैध्रवणः  
 रावणः । The idea is that the phrase विध्रवसः अपत्यं can  
 be used, but not विध्रवणस्य or रवणस्य. These can be  
 used only in compound as वैध्रवण and रावण. Mallinā-  
 tha refers to another etymology of the word रावण  
 as the one adopted by Paurāṇikas viz., रावयतीति  
 रावणः = र + णिन् + ल्युट्, One who makes the world cry.  
 Authority for the same is also cited from Uttara-  
 kāṇḍa:—यस्माच्छेद्ध्रयं चैतद्रावितं भयमागतम् । तस्मात्सं रावणो नाम नाग्रा  
 वीरो भविष्यति ॥ रक्षः + क्षतरक्षणं Visarga does not become  
 रक्षङ्गमूलीय in Sandhi. For, the rule डुप्कोऽङ्गो च is  
 overridden by the sūtra:—शर्परे विसर्जनीयः.

प्रस्रुर्भुर्भुवनत्रयस्य यः

शिरोऽतिरागादशमं चिकर्तिषुः ।

अतर्कयद्विघ्नमिवेष्टसाहसः

प्रमादमिच्छासदृशं पिनाकिनः ॥ ४९ ॥

49. Who, being desirous of becoming the lord of the three worlds and of cutting off his tenth head in deep devotion, and being fond of adventure, imagined as an impediment the grace of Śiva which met his aspirations.

प्रभुर्बभूवुः. Rāvaṇa's exploits are described by means of 18 ślokas beginning from this. In six verses from here the word यत् occurs, and hence all the six verses are adjectival to Rāvaṇa in the previous verse. This stanza refers to the story that Rāvaṇa did severe penance and offered his nine heads in fire in propitiation of Lord Śiva and was about to sacrifice his tenth head as well, when the Lord appeared and granted him the sovereignty of the three worlds. यः भुवनानां प्रथं तस्य भुवनत्रयस्य. प्रभुः भक्तिमुच्छ्रितः कुम्भपुः = भू + क्त + उ. When अलं and other words denoting पर्याप्ति or competence are used, the nouns governed by them take the Dative case. Vide Pāṇini :—नमःस्वस्तिस्वाहास्वपालंयप्ययोगाय and the Vārtika अलमिति पर्याप्त्यर्थप्रवृत्तम्. Example:—दैत्येभ्यो हरिः अलं प्रभुः समर्थ. गच्छ इत्यादि. But when the words प्रभु, प्रामाणी and the like are used, the genitive case is also permissible. Vide Siddhānta Kaumudī:—अभ्यादि-योगे पठ्यपि साधुः 'तस्मै प्रमदति' 'स एवा प्रामाणीः' इति निर्देशात् । तेन 'प्रभुर्बभूवुर्भुवनत्रयस्य' इति सिद्धम् । अतिरागात् Out of enthusiasm. His attempt to offer his last head was not due to despair owing to delay in the boon being granted. On the other hand he thought it \*

pleasure to sacrifice the remaining head also to please Śiva. He was so much his devotee and so much fond of adventure दशानी पूरणं दशम = दशन् + मद् + उद् Vido Pāṇini — तस्य पूरणे डद् and नान्तादसख्यादेर्मद्. शिरः कर्तितु इच्छु चिकर्तिषुः = कृन् + सन् + उ. इष्ट साहस यस्य स. इष्टसाहस. इच्छाया रादश इच्छासदृशं. पिनाक is the name of Śiva's bow. पिनाक अस्यास्तीति पिनाकी तस्य पिनाकिन. प्रसादं विप्रमिव, अतर्कयद् from तर्क् 10th conjugation Even the pleasure of Śiva was considered by Rāvana to be an obstacle to his penance

समुत्क्षिपन्त्यः पृथिवीभृतां वरं  
 वरप्रदानस्य चकार शूलिनः ।  
 व्रसत्तुपाराद्रिसुताससंभ्रम-  
 स्वयंग्रहाश्लेषसुखेन निष्क्रयम् ॥ ५० ॥

50 Who, lifting up the best of mountains, paid off the price of the boon granted by Śiva by offering him the pleasure of the sudden and voluntary embrace of the terrified daughter of the snow-clad mountain (Pārvatī)

समुत्क्षिपन्त्यः य, पृथिवी विभ्रतीति तेषां पृथिवीभृतां वरं Kailāsa समुत्क्षिपन् Present participle of क्षिप् with च and उद् to lift. शूलिन वरप्रदानस्य For the granting of the boon by Śiva. निष्क्रयं चकार Discharged his obligation or repaid its price By what? दुपारस्य अग्निः, तस्य

शुता दुपारादिशुता, संभ्रमेण सह वर्तत इति संसंभ्रमः, स्वय प्रहः स्वयप्रहः, असन्ती च सा दुपारादिशुता च, तस्या संसंभ्रम स्वयप्रहः, तेन आश्लेय तेन सुखं तेन असत्पुपारादिसुताससंभ्रमस्वयंप्रहाश्लेयसुखेन  
 When Ravana lifted the Kailasa, the mountain shook, and Pārvatī was terrified and out of fear embraced Śiva of her own accord in a hurry. The pleasure which Śiva derived therefrom was the price paid by Ravana for the boon which he got from Śiva. This illustrates the might and heroism of Ravana. प्रह = प्रह + अच्. Vide Panini — प्रहृष्टनिधिगमथ

पुरीमवस्कन्द लुनीहि नन्दन

मुपाण रत्नानि हरामराङ्गनाः ।

विगृह्य चक्रे नमुचिद्रिया बली

य इत्थमस्वास्थ्यमहादिवं दिवः ॥ ५१ ॥

51 Who, mighty that he was, fighting with Indra, the foe of Namuchi, time and again invaded his city, devastated his garden, robbed him of his gems and took captive the celestial ladies and thus caused the unrest of heaven every day

पुरीमवस्कन्द इ बलम् अस्यास्तीति बली य नमुचिद्रिया With Indra, the foe of Namuchi विगृह्य Fighting पुरी मवस्कन्द पुरी refers to Amaravati, the capital of Indra अवस्कन्द means अवस्कन्द because the अन्तर्गत which

gives the common characteristic of all the predicates mentioned in the first half of the verse is चके which is in the Perfect. Though अवस्कन्द has taken the termination of the लोट् or Imperative, it is here used in the Perfect significance. The Imperative terminations हि and स are respectively added to the roots of the Parasmaipada and Ātmanepada in the significance of all tenses and moods and all numbers and persons when frequency or intensity is sought to be conveyed. Vide Pāṇini:—क्रियात्मभिदारे लोट् लोटो द्विस्तौ वा च तप्त्वमोः. The actual tense, mood, person and number in which the Imperative is used has to be found out only from the context in such a case. For that purpose a principal predicate which either repeats or conveys the idea of the root thus employed is used, and that goes by the name of अनुप्रयोग. Here अवस्कन्द, हुनीहि, मुपाण and हर are employed, and to clarify their senses, their common underlying idea is conveyed by the phrase:—अस्वास्थ्यं चके 'caused the unrest.' Hence the said four verbs respectively mean अवचस्कन्द, हुलाव, मुमोष and जहार. पुत्रिमवस्कन्द Rāvaṇa raided Amarāvati. नन्दनं हुनीहि. He devastated the Nandana garden of Indra. रत्नानि मुपाण. He seized Indra's gems or his precious possessions. अमराङ्गनाः हर. He carried the celestial damsels as captives. इथे दिवः अस्वास्थ्यं चके Thus he caused the unrest of heaven. Here the use of predicates as if ending in the Imperative 2nd person.

singular is laid down by Pāṇini—समुभयेऽन्यतरस्याम् rather than by क्रियात्मनिहारे etc. When several predicates are used to denote a combination of several actions, the roots thus used optionally take इ if Parasmaipada and स्व if Ātmanepada to denote any tense or mood, person or number. Under this rule it is not necessary that the verbs should connote frequency or intensity as under the previous rule. The first rule applies where there is a single root with the idea of frequency or intensity. The second rule applies where there are several roots with or without such an idea. But in both cases the अनुप्रयोग should be used. Where the first rule applies, the अनुप्रयोग will be in the form of a predicate derive from the root which is used with the Imperative ending. Vide Pāṇini—यथाविध्वनुप्रयोगः पूर्वस्मिन्. Where the second rule applies, the अनुप्रयोग should be in the form of a predicate which denotes the common characteristic of the actions denoted by the several roots whose combination is intended. Vide Pāṇini—समुच्चय सामान्यवचनस्य. In the present verse, frequency or intensity cannot be intended. Because, if such were the case, the roots used in that sense will be reduplicated. Vide Vartika—क्रियात्मनिहारे द्वे वाच्ये. Example—याहि याहीति याति. He frequently goes. अहनि च रिता च अहर्दिदं, a Dvandva in the Locative sense specially mentioned in अचनुर—, in अचनुर and इर, इ drops, because it follows अ-



Vide Pāṇini :—अतो हेः. लुनीदि derived from लु to cut, 9th conjugation, Parasmaipada. The 9th conjugational sign ना becomes नी when followed by weak terminations beginning in a consonant. Vide Pāṇini :—ई इत्यपोः. मुपाण The 9th conjugational sign ना becomes आन when preceded by a consonant and followed by हि. Vide Pāṇini :—इलः धः शानज्शौ. This stanza is remarkable for the very many grammatical peculiarities it contains.

सलीलपात्रानि न मर्तुरभ्रघ्नो-  
 न चित्रमुच्चैःश्रवसः पदक्रमम् ।  
 अनुद्रुतः संपति येन केवलं  
 बलस्य वृशुः प्रशंसं शीघ्रताम् ॥ ५२ ॥

52. Pursued by whom in battle, the foe of Vala (Indra) appreciated neither the different kinds of graceful gait of Airāvata (his elephant) nor the wonderful placing of footsteps by Uchchaisśravaṇ (his horse), but only their speed.

सलीलपात्रानि. मर्तुः। In battle. येन अनुद्रुतः Pursued by whom. बलस्य वृशुः The enemy of Vala i.e. Indra. अभ्रघ्नः The female elephant that is the consort of Airāvata, the elephant of Indra which guards the eastern extremity. उचशः अश्वघ्नोः. मर्तुः Of the lord of Abhramu i.e. Airāvata. शीघ्रता एव वृशुः इति सपाभ्युपनि

## FIRST CANTO

यातानि सलीलपातानि न प्रशंसत. Indra's horse is called उच्चैःश्रवम्. उच्चैः श्रवती यस्य सः उच्चैःश्रवाः One possessed of tall ears. तस्य उच्चैःश्रवसः. विप्रं, पदानां क्रमः तं पदक्रमं The graceful gait of Airāvata and Uchchāiśśravas of different sorts did not elicit the admiration of Indra. तयोः शीघ्रता केवलं प्रशंसत. He appreciated their speed from the clutches of Rāvana.

अशक्नुवन् सोढुमधीरलोचनः  
सहस्ररश्मेरिव यस्य दर्शनम् ।  
प्रविश्य हेमाद्रिगुहागृहान्तरं  
निनाय विभ्यदिवमानि कौशिकः ॥ ५३ ॥

53. Indra, like the owl, with agitated eyes being unable to bear his sight as that of the Sun and entering the hollow of caves in the Meru, spent his days in panic.

अशक्नुवन्. Here Indra is compared to an owl. An owl fears the Sun. Indra fears Rāvana. An owl passes the day-time in the caves of a mountain. Indra too spends his days within the caves of Mount Meru. अधीरं लोचनं यस्य सः अधीरलोचनः. An owl is moving in fear. कौशिकः Indra as well as owl. Vide Amara:—महेन्द्रगुण्डलकन्यालगादिषु कौशिकः. सहस्र रश्मयो

यस्य तस्य सहस्ररश्मेः इव यस्य दर्शनं. The sight of Rāvana-  
resembles that of the Sun. सेढुं Infinitive of pur-  
pose of सह् to endure. अशक्नुवन् Present participle  
of शक् to be able, 5th conjugation, Parasmaipada +  
न्म् prefixed in compound. (सन्) हेममयः अग्निः हेमादिः  
the golden mountain—Mount Meru. तस्य गुह्ये च्छुः,  
तस्य अन्तरं हेमादिगुहागृहान्तरं प्रविश्य. विभ्यत् Present  
participle of मी 3rd conjugation, Parasmaipada in  
the masculine gender. Vide Pāṇini:—नाभ्यस्ताच्छुः.  
Even within the cave, Indra was shaking with  
fear. दिवसानि निनाय. Vide Amara:—धा तु श्नीये दिवसवासरौ.  
This verse is an example of शब्दशक्तिमूलत्वनि becoming;  
वाच्यसिद्धयत्.

शुद्धच्छिलानिष्ठुरकण्ठघडुना-

द्विकीर्णलोलाभिकणं सुरद्विषः ।

जगत्प्रभोरप्रसहिष्णु वैष्णवं

न चक्रमस्याक्रमताधिकंघरम् ॥ ५४ ॥

54. The discus of Vishṇu, the lord of the Uni-  
verse, whose sparks of fire were shattered and shift-  
ed by rubbing against his huge neck, hard like rock,  
becoming powerless did not successfully operate on  
the neck of this enemy of gods.

शुद्धच्छिला. शुद्धी शिला, सेव निष्ठुरः कण्ठः, तस्मिन् पटने तस्मात्

शुद्धच्छिलानिष्ठुरकण्ठघडुना By dashing against Rāvana's-

neck which is as hard as rock. विकीर्णः लोलाः अमिकणाः-  
 यस्य तत् विकीर्णलोलामिकणं. The sparks of fire which  
Vishnu chakra used to emit were shattered and  
thrown away. ((अत एव consequently.) प्रसोद्धे क्षीलमस्य  
 प्रसहिष्णु = प्र-सद् + इष्णुच्. Vide Pāṇini:—अलंकृन्निराकृत्प्रजनो-  
 त्पवोत्पतोन्मदरुच्यपत्रपशुशुसदचर इष्णुच्. प्रसहिष्णु न भवतीति अप्रसहिष्णु  
 Powerless. विष्णोः इदं वैष्णवं चक्रं. The discus of Vishnu.  
 जगतः प्रभुः तस्य जगत्प्रभोः अस्य रावणस्य. कन्धरायाम् अशिकन्धरं  
 an instance of Avyayibhāva compound in विभक्त्यर्थे.  
 न अकमत Imperfect 3rd person singular of कम् to cross.  
 The Parasmaipada root कम् takes the Ātmanepada  
 terminations when it denotes free play, enthusiasm  
 or progress. Vide Pāṇini:—वृत्तिसर्वतायनेषु क्रमः. वृत्तिः  
 अप्रतिबन्धः, सर्ग उत्साहः, तायनं वृद्धिः. Examples in order :—  
 ऋचि क्रमते बुद्धिः, अध्ययनाय क्रमते and क्रमन्तेऽस्मिन् शास्त्राणि.  
 It is in the first of these senses that कम् is used  
 here. Bhaṭṭoji Dikshita apparently had before  
 him the reading अप्रसहिष्णु in the place of अप्रसहिष्णु in  
 this verso, and the same has been subjected  
 to adverse comment as follows:—The suffix इष्णुच्  
 in the sense of तच्छील, तद्धर्म and तत्साधुकारी will apply  
 only to roots mentioned in the Sūtra अलंकृन्. The  
 suffix इष्णुच् after the root भू is permissible only in  
 Vedas. Vide Pāṇini:—भुवश्च. Siddhānta Kaumudī  
 छन्दसीत्येव. भविष्णुः। कथं तर्हि 'जगत्प्रभोरप्रभविष्णु वैष्णवम्' इति ।  
 निरङ्कुशाः कवयः। The use of भविष्णु in classic literature is  
 a mere poetic license.

विभिन्नशङ्खः कलुषीभवन्मुहु-  
मदेन दन्तीव मनुष्यधर्मणः ।

निरस्तगाम्भीर्यमपास्तपुष्पकं

प्रकम्पयामास न मानसं न सः ॥ ५५ ॥

55. Breaking open the Śaṅkha treasure, with a plethora of strength, he not infrequently caused the agitation of Kubera's heart which grew melancholy, lost its tranquillity and ceased to think of Pushpaka just as an elephant in rut breaking the conches would agitate the Mānasa lake which becomes miry, whose depth is defied and which is rendered destitute of its flowers.

विभिन्नशङ्खः. In this verse Rāvana is compared to an elephant in rut. The elephant agitates the Mānasa lake. Rāvana agitated the Mānasa or mind of Kubera. An elephant breaks Śaṅkhas or conches while playing riotously in the Mānasa lake. Rāvana also broke open the Śaṅkha Nidhi or treasure of Kubera. An elephant becomes riotous with rut. Rāvana was puffed up with strength. The elephant spoils the पुष्प or flowers in the Mānasa lake. Rāvana captured the पुष्पक chariot of Kubera. The depth of the Mānasa lake is never reckoned by the elephant. The mental stability of Kubera was disturbed by Rāvana सः मदेन. मद means both pride of strength and rut. Vido-  
Viśva :—मदो द्यौमदानयोः. दन्ती इव, विभिन्नः शङ्खः देव विभिन्नाङ्गः

शङ्ख is the name of one of the treasures of Kubera. Nidhis are supposed to be nine in number—महापद्मश्च पद्मश्च शङ्खो मकरकाञ्चौ । मुकुन्दमुन्दनीलाश्च वरश्च निषयो नव ॥ शङ्ख also means a conch. Vide Viśva—शङ्खो निष्यन्तरे वम्बुललाटास्थिनलेषु च. मनुष्यस्यैव धर्म. (श्मश्रुलत्वादि ) यस्य सः मनुष्यधर्मः. धर्म at the end of a Bahuvrīhi compound and preceded by a single component of the compound takes धनिच् 1 e., it becomes धर्मन्. Vide Pāṇini—धर्मादिनिष्केवलात्. तस्य मनुष्यधर्मणः Kubera's. मन एव मानस मुहुः न न प्रकम्पयामास. The double negative affirms the positive. He actually shook the mind of Kubera मानस means both mind and the Mānasa lake The Mānasa lake is so-called because it was made by the mind of Brahman. Vide Viśva—मानस सरसि स्वान्ते. How is Manasa ? अकल्प्य रूढय उपयमान भवत् कल्पपीमवत्. The mind of Kubera becomes melancholy. The Mānasa lake becomes muddy. Further how is Mānasa ? निरस्त गम्भीर्यं यस्य तत् निरस्तगाम्भीर्यं Kubera's presence of mind was put an end to The depth of the lake was treated with scorn Further अपास्त पुष्पक यस्मात्तत् Kubera's mind was relieved of the thought of his Pushpaka, because it was taken away by Rāvana अपास्तानि पुष्पाणि यस्मात्तत् अपास्तपुष्पकं The suffix क is due to the Bahuvrīhi compound Vide Pāṇini—शेषादिभाषा. The lake was stripped of its lotuses The use of the double negative suggests the extraordinary courage of Kubera in other circumstances. The figure of speech is श्लेष

fore-arms plying slightly) and bedecked them with pearls in the form of mild drops of sweat.

**स्पृशन्सशङ्कः.** The Sun's turn comes now. अहः करोतीति अहस्करः = अहन् + कृ + ट. Vide Pāṇini:—दिवाविभा— and कस्कादिषु च. The maker of the day i.e., the Sun. अस्य वधूः अलक्षकार Bedecked Rāvaṇa's ladies like a decorator. How is the Sun ? शुची समये स्थितोऽपि Though passing through the summer season in the case of the Sun ; though remaining pure in conduct in the other case. शुचि means summer as well as pure. Vide Viśva:—शुचिः शुद्धेऽनुपहृते मृत्तारायादयोरपि । शीघ्रे हृतशुद्धेऽपि स्यात्. समय means both season and conduct. Vide Amara:—समयाः शपथाचारकालतिष्ठान्तसंविदः. How does he touch the ladies for decoration ? असमर्षं पतन्तीति तैः असमप्रपातिभिः कराणाम् अर्षैः करार्षैः. शङ्कया सह वर्तत इति सशङ्कः. स्पृशन्. He touches them with his rays which fall lightly.—For, a full and hot blaze will irritate Rāvaṇa. कर means both a hand and a ray. The decorator out of fear touches the ladies without freely applying his hand. Vide Amara:—बलिहस्तीशिवः कराः. पर्मा न भवन्तीति अपर्माः, पर्मस्य उदकं, तस्य रिन्दवः, अपर्माश्च से पर्मोदरविन्दवश्च, त एव मौक्तिकानि तैः अघर्मघर्मोदकविन्दुमौक्तिकैः With pearls in the form of the cool drops of sweat. Even in summer the Sun is mild. Since by the description of the Sun, the picture of a decorator is brought home to the reader's mind, the figure of speech is गमासोपि.

कलासमग्रेण गृहानमुञ्चता  
 मनस्विनीरुत्कयितुं पटीयसा ।  
 विलासिनस्तस्य वितन्वता रतिं  
 न नर्मसाचिव्यमकारि नेन्दुना ॥ ५९ ॥

59. The role of an assistant in love to him, was never omitted to be acted by the Moon remaining with the full disc (fully equipped in fine arts), never leaving his house, becoming particularly skilful in making angry ladies imbued with passion and increasing his pleasure while he was inclined to dally.

कलासमग्रेण. The Moon acted as an assistant in love to Rāvana. इन्दुना तस्य नर्मसाचिव्यं नाकारीति न. Assistance in sport was done by the Moon. The double negative affirms the positive. नर्मणि साचिव्यं नर्मसाचिव्यं अकारि Passive Aorist, 3rd person singular of कृ. How is Rāvana? विलसितुं शीलमस्येति विलासी = विलस + पितुम्. Vide Pāṇini :—वौ कपालसक्त्यसम्भ. तस्य विलासिनः When he was addicted to the pleasures of love How is the Moon? कलाभि. समग्रेण कलासमग्रेण. He is always with his full rays. No question of increase or decrease of his digits. गृहान् न गुप्तम् अगुप्तं तेन अगुप्तता. He is always in the house of Rāvana, as a result of servitude or fear of punishment. मनस्विनीः Ladies possessed of anger in love-



## ŚĪŚUPĀLAVADHA

रणेषु तस्य प्रहिताः प्रचेतसा  
 सरोपहुंकारपराद्मुखीकृताः ।  
 प्रदत्तुरेवोरगराजरज्जवो  
 जवेन कण्ठं समयाः प्रपेदिरे ॥ ५६ ॥

56. The serpent-kings serving as ropes sent by Varuṇa in battles, being repelled by his indignant Piśa (हुम्) and struck with fear, hastily got back to the neck of the sender himself.

रणेषु तस्य. This deals with Varuṇa's panic. रणेषु प्रचेतसा By Varuṇa प्रहिताः Sent or discharged. उरगणराजानः उरगराजाः. राजन् at the end of a Tatpuruṣa compound becomes राज. Vide Pāṇini :—राजाहःसखिभ्यरहच्. ते रज्जव इव उरगराजरज्जवः an example of उपमितसमास. Vide Pāṇini :—उपमितं व्याघ्रादिभिः सामान्याप्रयोगे. It means नागपाशाः. तस्य referring to Rāvana. सरोपेण हुंकारेण पराद्मुखीकृताः सरोपहुंकारपराद्मुखीकृताः (सत्यः) अत एव गयेन सह वर्तन्त इति समयाः (सत्यः) प्रदत्तुरेव कण्ठं The neck of the one who strikes i. e. Varuṇa himself. जवेन प्रपेदिरे Perfect 3rd person plural of पद् with प्र. The weapon instead of striking Rāvana hit back on Varuṇa himself.

परेतमर्तुर्माहिषोऽमुना धनु-

विधातुमुत्खातविषाणमण्डलः ।

हृतेऽपि भारे महत्स्प्रपामरा-

दुवाह दुःखेन भृशानतं शिरः ॥ ५७ ॥

57. The buffalo of Yama (lord of the dead) with his ring of horns dug out by this Rāvaṇa for preparing his bow, though the weight (of horns) was removed, bore his head hanging down far low under a huge load of shame in misery.

**परेतमर्तुः.** This deals with Yama's pitiable plight. मनुना Instrumental singular of मनुस् mascu-  
line referring to Rāvaṇa. धनुः विधातुं To make his bow. उत्खातं विपाणयोः मण्डलं यस्य सः इत्थातविपाणमण्डलः.  
परेतानां मर्ता Lord of the dead, तस्य परेतमर्तुः. महिषः Buffalo is the vehicle of Yama. भारे इतोऽपि Although the load of horns was removed. भार = मृ (3rd conjn.) + धन्. महतः प्रपायाः भरः = भृ (9th conjn.) + अप्. Vide Pānini:—अदोरप्. तस्मात् प्रपाभरात्. गृहं आनतं शिरः उवाह.  
Hung down his head in shame. उवाह Perfect 3rd person singular of वह.

स्पृशन्सशङ्कः समये शुचावपि

स्थितः करग्रैरसमग्रपातिभिः ।

अघर्मघर्मोदकाभिन्दुमौक्तिकैः

रलंचकारास्य वधुरहस्करः ॥ ५८ ॥

58. The Sun, though passing through the summer tide, (though remaining pure in character) touched his (Rāvaṇa's) ladies with fear with the fringes of his beams falling slightly (with his

fore-arms plying slightly) and bedecked them with pearls in the form of mild drops of sweat.

स्पृशन्सशङ्कः. The Sun's turn comes now. अहः-  
 करोतीति अहस्करः = अहन + कृ + ट. Vide Pāṇini:—दिवाविभा—  
 and वस्कादिषु च. The maker of the day i.e., the Sun.  
 अस्य चक्षुः अलवकार Bedecked Rāvana's ladies like a  
 decorator. How is the Sun ? शुची समये स्थितोऽपि  
Though passing through the summer season in the  
case of the Sun ; though remaining pure in conduct  
in the other case. शुचि means summer as well as  
pure. Vide Viśva:—शुचिः शुद्धेऽनुपहृते श्रुतारापादयोरपि । प्रीप्ते  
हुतमहेऽपि स्यात्. समय means both season and conduct.  
 Vide Amara:—समयाः सप्तमान्वारकालसिद्धान्तसंविदाः. How does  
 he touch the ladies for decoration ? असमग्रं पतन्तीति तैः  
 असमग्रपदातिभिः करणाम् अग्रे करग्रैः. शङ्कया सह वर्तत इति  
 सशङ्कः. स्पृशन्. He touches them with his rays  
which fall lightly. — For, a full and hot blaze will  
irritate Rāvana. हर means both a hand and a ray.  
The decorator out of fear touches the ladies with-  
out freely applying his hand. Vide Amara:—वलिद्-  
स्तोशकः कराः. पर्मा न भवन्तीति अपर्माः, पर्माय उद्दकं, तस्य विन्दवः,  
अपर्मांश्च ते पर्मादकविन्दवश्च, त एव यौक्तिकानि तैः अपर्मापर्मादकवि-  
न्दुयौक्तिकैः With pearls in the form of the cool drops  
of sweat. Even in summer the Sun is mild.  
 Since by the description of the Sun, the picture of  
 a decorator is brought home to the reader's mind,  
 the figure of speech is समासोक्तिः.

कलासमयेण गृहानमुञ्चता

मनस्विनीरुत्कयितु पटीयसा ।

विलासिनस्तस्य वितन्वता रतिं

न नर्मसाचिव्यमकारि नेन्दुना ॥ ५९ ॥

59 The role of an assistant in love to him was never omitted to be acted by the Moon remaining with the full disc (fully equipped in fine arts), never leaving his house becoming particularly skilful in making angry ladies imbued with passion and increasing his pleasure while he was inclined to dally

कलासमयेण The Moon acted as an assistant in love to Ravana इदुना तस्य नर्मसाचिव्यं नाकारेति न- Assistance in sport was done by the Moon The double negative affirms the positive नर्मणि साचिव्य नर्मसाचिव्य अकारि Passive Aorist, 3rd person singular of कृ How is Ravana? विलसितु क्षीलमयेति विलासी-विलसितु + वितुन् Vide Panini — नौ कदलसद्वयसम्भ तस्य विलासिन When he was addicted to the pleasures of love How is the Moon? कलासि समयेण कलासमयेण He is always with his full rays. No question of increase or decrease of his digits यदाव न सुपन अमुपन तन अमुपन He is always in the house of Ravana, as a result of servitude or fear of punishment. मलासिन Ladies possessed of anger in love-

- निशान्त. Vāyu stood in the good graces of Rāvaṇa by pandoring to his taste. प्रकम्पनेन गुरा अनुचकम्पिरे. The gods were pitied by Vāyu. अनुचकम्पिरे Passive perfect 3rd person plural of कम्प् with अनु to take pity upon. Why were they pitied? Because they were अपराधस्य अभावः अनपराधं, तस्मिन् बाधिता अनपराधबाधिताः Punished without guilt. Was Vāyu in a better position? Yes. तस्य प्रियेण He was beloved of Rāvaṇa. Why so? Because Rāvaṇa longingly casts his glance at the thighs of the ladies of his harem. ऊरुषु. श्लेष्मं चक्षुः यस्य तस्य श्लेष्मचक्षुषः. How does Vāyu assist Rāvaṇa in having a look at their thighs? निशान्ते नार्यः, तासां परिधानं, तस्य धूननं, तेन स्फुटं आगः यस्य तेन निशान्तनारीपरिधानधूननस्फुटगतता. He waves the lower garment of the ladies in Rāvaṇa's harem. Hence under ordinary circumstances Vāyu will be deemed to be guilty of high treason. But since he only adds to the pleasure of Rāvaṇa by behaving thus, he endears himself to Rāvaṇa. अपि shows the contrast between वायु and the other gods. The one is guilty of treason but is favoured by Rāvaṇa. The others are innocent, but are punished. निशान्त means home. Vide Amara :—निशान्तवस्त्रमदनभवनागारमन्दिरम् । परिधान The lower garment. Vide Amara :—भक्तरीशेषसंन्यानपरिधानान्यवोऽनुके. धूनन = धूम (श्रीग्ने) + चुर + निच् + स्फुट्. In the causal धु takes तुगागम. Vide Vārtika:—धूमश्रीमोर्नुगलभ्यः.

तिरस्कृतस्तस्य जनाभिभाविना .  
 मुहुर्महिम्ना महसां महीयताम् ।  
 चमार वाष्पैर्द्विगुणीकृतं तनु-  
 स्तनूनपाद्मवितानमाधिजैः ॥ ६२ ॥

62. Frequently spurned at by the power of his superior valour which outraged the people, the puny Agni bore a double column of smoke by reason of sighs due to anguish.

तिरस्कृतस्तस्य. Even Agni did not blaze in his presence. The fire merely fumed profusely with smoke. The columns of smoke were re-doubled by means of the sighs that Agni heaved. तस्य, जनान् अभि-  
 मविन्तु शीलमस्य तेन जनाभिभाविना. अतिशयेन महती महीयतां  
 comparative degree of महती. महसां, महतो भावः महिमा.  
 Vide Pāṇini:—पृथ्वादिभ्य, इमविज्वा. तेन महिम्ना By the  
 might of his valour which overpowered all men.  
 मुहुः तिरस्कृतः Often treated with contempt. अत एव तनुः  
 Emaciated. तनुं न पातयतीति तनूनपाद् Fire, for it never  
 makes its body hang down. In whatever way it is  
 placed, it always blazes upward. आधिना जातैः आधिजैः.  
 आधि means mental anguish, whereas व्याधि means  
 physical illness. Vide Amara:—पुंस्वाधिर्वाती व्याधा.  
 तस्यैः Through heavy breaths. Vide Viśva:—वाष्पो  
 मयत्रलोष्मणोः. द्वौ गुणौ यस्य तद् द्विगुणं, अद्विगुणं द्विगुणं संययमानं वृत्  
 त्तद्विगुणाहर्षं. धूमवितानं चमार.

quarrels. उक्ताः कर्तुं उक्कयितुं = उक्ता + णिच् + तुमुन्, तत्करोति तदाचष्ट इति णिच्. अत्यन्तं पदुः पटीयान्. पदु पटीयस् पटिष्ठ तेन पटीयसा. The Moon is skilful in bringing round angry ladies and making them favourably inclined towards Rāvana. तस्य रतिं वितन्वता Further, the Moon increases his pleasure in love. The love-assistant also will be likewise. He will be क्लामिः समप्र Well versed in fine arts. एहानमुसन् He will never leave the house of his master. He will be clever in bringing about union between his hero and his consorts, and he will improve in every possible way the pleasure of his master while the latter is addicted to sexual sport. For कला, vide Vaijāyanti:—काले शिल्पे वित्तमदी चन्द्राशे कलने कला. For उक्क, vide Amara:—उक्क उन्मनाः.

विदग्धलीलोचितदन्तपत्रिका-

विधित्सया नूनमनेन मानिना ।

न जातु वैनायकमेकमुद्धृतं

विपाणमद्यापि पुनः प्ररोहति ॥ ६० ॥

60. The one tusk of Vināyaka which was verily uprooted once by this haughty person with a view to making ivory ear-ornaments suited to his ladies of lovely charm does not grow again down to this day.

विदग्धलीलोचित. Even Vināyaka was not-  
 pared by Rāvaṇa. मानः अस्यास्तीति मानी A haughty  
 person. तेन मानिना. अनेन refers to Rāvaṇa. विदग्धा लीला  
 यासौ ताः विदग्धलीलाः, तासौ उचिता दन्तपत्रिका, तस्या विधातुमिच्छया  
 विदग्धलीलोचितदन्तपत्रिकाविधित्तया With a desire to make  
 ivory ear-ornaments for damsels of skilful play.  
 In the place of विदग्धलीलोचित, Mallinātha suggests  
 a better reading विलासिनीविभ्रमदन्तपत्रिका. जातु Once upon  
 a time. नूनं Surely. उद्धृतं Uprooted. विनायकरस्य इदं  
 वैनायकं. एकं विषयं The fact that Lord Vināyaka has  
 only one tusk is availed of by the poet in showing  
 the valour of Rāvaṇa by exaggerating that the  
 other tusk has been removed by Rāvaṇa. अद्यापि  
 पुनः न प्ररोदति.

निशान्तनारीपरिधानधूनन-

स्फुटागताभ्युरुषु लोलचक्षुषः ।

प्रियेण तस्यानपराधवाधिताः

प्रकम्पनेनानुचकम्पिरे सुराः ॥ ६१ ॥

*Jr*

61. The gods who were punished without  
 guilt were pitied by Vāyu who committed a patent-  
 guilt by raising the clothes of the ladies of his  
 (Rāvaṇa's) harem and nonetheless endeared him-  
 self to him (Rāvaṇa) who cast his wistful glances  
 at their thighs.



quarrels. उक्ताः कर्तुं उक्कयितुं = उक्ता + क्त्वि + दुमुन्, तत्करोति तदाचष्ट इति क्त्वि. अत्यन्तं पटुः पटीयान्. पटु पटीयस् पटिष्ठ तेन पटीयसा. The Moon is skilful in bringing round angry ladies and making them favourably inclined towards Rāvana. तस्य रतिं वितन्वता Further, the Moon increases his pleasure in love. The love-assistant also will be likewise. He will be कलाभिः समग्र Well versed in fine arts. यद्दानमुग्रम् He will never leave the house of his master. He will be clever in bringing about union between his hero and his consorts, and he will improve in every possible way the pleasure of his master while the latter is addicted to sexual sport. For कला, vide *Vaijāyanti* :—काले शिष्ये वितपद्मी चन्द्राशे कलने कला. For उक्क, vide *Amara* :—उक्क उन्मनाः.

विदग्धलीलोचितदन्तपत्रिका-

विधित्सया नूनमनेन मानिना ।

न जातु धेनायकमेकमुद्धतं

• विषाणमघापि पुनः प्ररोहाति ॥ ६० ॥

60. The one tusk of *Vināyaka* which was verily uprooted once by this haughty person with a view to making ivory ear-ornaments suited to his ladies of lovely charm does not grow again down to this day.

कर्माभ्यां सह वर्तन्त इति तैः सकर्णकैः Snakes have no ears separate from eyes. Now they began to exercise both. मुञ्जहस्य भावः मुञ्जहा The state of being a serpent. गुजेन गन्तव्येति मुञ्जहः = मुञ्जं derived from मुञ्जो कौटिल्ये + गम् + खच् (ङित्). न भेजे Passive perfect of भञ्ज्. The state of serpents was given up by serpents. This suggests also the picture of a vile person becoming reformed out of fear of punishment. He abandons his fault of being double-tongued i.e., speaking as best it suits him, true or false. His vice of tale-bearing hits hard another man's life. Wicked persons generally walk in a curved path i.e., their conduct is never straight. But now they have begun to conduct themselves properly. They have also become सकर्णक governed by a leader कर्णयतीति कर्णकः One who hears everything—a governor. वर्णनेन सह वर्तन्त इति तैः सकर्णकैः. Since the description of serpents in the context suggests the picture of base persons mending their character, the figure of speech is समासोक्तिः. The metaphorical description of a wicked tale-bearer as venomous serpent is common in Sankrit poetry. Vide the following śloka:—अहो खलुमुञ्जहस्य विचित्रोऽयं वधक्रमः । अन्यस्य दशति ध्रोत्रमन्यः प्राणैर्वियुज्जते ॥

दीपमातङ्गवटाविघडितैः

कटस्यलप्रोषितदानवारिभिः ।

परस्य मर्माधिष्ठमुज्झतां निजं  
 द्विजिह्वतादोषमजिह्वगामिमिः ।  
 तमिद्धमाराधयितुं सकर्णकैः  
 कुलैर्न मेजे कणिनां भुजङ्गता ॥ ६३ ॥

63. In order to please him, the glorious one, the state of serpents was abandoned by the hosts of serpents who gave up their fault of being double-tongued which injured the life of another, who walked straight and exercised their ears.

परस्य मर्माधिष्ठं इत्—इत् + क्त (कर्त्तरि). It refers to Rāvana. आराधयितुं To please, Infinitive of purpose of राध् with आ. परस्य, मर्मे विष्यतीति मर्मादिन् तं मर्माधिष्ठं—मर्म + म् + क्तिन्. The final vowel in the first member of a compound is lengthened when its second part consists of the derivatives ending in णिप् of नह् ण् इत् म् + क्तिन् इत् + क्तिन् and क्तन्. Vide Pānini:—नदिशित्पिप्लधिपि-सहित्पिप्लु वी. निजं द्विजिह्वतादोषः तं द्विजिह्वतादोषं. ३ द्विजिह्व इत्यसः द्विजिह्वः A serpent is so-called, because it has a double tongue or a tongue with a double tip. Serpents have got the innate vice of emitting poison by their sight or biting. That vice has been abandoned by them out of fear for Rāvana. उज्झतां कणिनां कुलेः. How are the hosts of serpents. अजिह्वं गच्छन्तीति तैः अजिह्वगामिभिः. Snakes naturally run zig-zag, but they began to run straight out of his fear. Further-

कर्णाभ्यां सह परान्त इति तैः सकर्णैः Snakes have no ears separate from eyes. Now they began to exercise both. मुञ्जस्य भासः मुञ्जस्य The state of being a serpent. मुजेन गच्छतीति मुञ्जः = मुञ्ज derived from मुञ्जो कौटिल्ये + गम् + खच् (ङित्). न भजे Passive perfect of भज्. The state of serpents was given up by serpents. This suggests also the picture of a vile person becoming reformed out of fear of punishment. He abandons his fault of being double-tongued i.e., speaking as best it suits him, true or false. His vice of tale-bearing hits hard another man's life. Wicked persons generally walk in a curved path i.e., their conduct is never straight. But now they have begun to conduct themselves properly. They have also become गच्छक governed by a leader कर्णकालि कर्णक. One who hears everything—a governor. कर्णैश्च सह परान्त इति तैः सकर्णैः. Since the description of serpents in the context suggests the picture of base persons mending their character, the figure of speech is समानोक्तिः. The metaphorical description of a wicked tale-bearer as venomous serpent is common in Sankrit poetry. Vide the following śloka:—भते सान्मुञ्जस्य विविधोऽयं रूपधरः । अन्धस्य दग्धनि धोत्रनन्धः प्राणैर्दुग्धते ॥

सदीपमातङ्गचटाविषद्वितैः

चटस्यरूपोविददानवारिमिः ।

66. The rainy season along with the summer, the dowy season together with the autumn, and the frigid season combining with the charm of the spring—at all times all the seasons putting forth a profusion of flowers attained the status of domiciled householders in his city.

तपेन वर्षाः. अस्य पुरे ऋतवः सदा वास्तव्यकुटुम्बिता ययुः-  
 अस्य refers to Rāvaṇa. Henco पुर refers to Laṅkā.  
 ऋतवः All the six seasons. सदा Always, not in order  
 or separately in their respective turns. The Ṛtus  
 remained in his city always to avoid the displea-  
 sure of Rāvaṇa. वसन्तीति वास्तव्याः = वस् + तव्यत् in the  
 active significance. Vide Pāṇini:—वसेस्त्वव्यत्तरि णिच्.  
 वास्तव्याश्च ते कुटुम्बिनश्च, तेषां भावः तत्र तां वास्तव्यकुटुम्बिताम्.  
 The status of resident citizens or householders  
 domiciled permanently. ययुः Perfect 3rd person  
 plural of या to go or reach. How are the Ṛtus?  
 प्रसूनानां क्लृप्तिं प्रसूनक्लृप्तिं. दधतः Plural of दध् Present  
 participle of धा to bear, 3rd conjugation, Parasmai-  
 pada in the masculine. सदा + ऋतवः = गदर्तवः. अ or आ  
 together with ऋ or ॠ in Sandhi becomes अर्. Vide  
 Pāṇini:—आद्गुणः. The seasons yielded a plentiful crop  
 of flowers. Flowers of all seasons were found  
 always. How can the Ṛtus be said to become  
 कुटुम्बिताः? तपेन वर्षाः समेष्ट. In the three pairs mentioned  
 in the first half of the verse, care is taken  
 by the poet to group two most conflicti.

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together, and also to see that each of such pairs consists of a noun in the masculine and a noun in the feminine. वर्ष means the Summer. It is masculine. With that वर्षाः feminine meaning the Winter is clubbed together. Likewise हिमागम The advent of snow i.e. the dewy season, masculine is clubbed together with शरत् Autumn, feminine. So also शिशिरः, the cold season, masculine, is huddled to वसन्तः, the zenith of the Spring, feminine. शरदा हिमागमः समेय, वसन्तः शिशिरः समेत्य च. समेत्य Indeclinable Past participle of ३ with सं to unite. It modifies the predicate ययुः. The figure of speech in this verse is संन्यासितीति inasmuch as the poet exaggerates that all the different seasons co-existed in Laukā.

अमानसं जातमजं कुले मनोः

प्रमात्रिनं मात्रिनमन्वमात्मनः ।

युमोच जानन्नपि जानकीं न यः

सदाभिमानैकघना हि मानिनः ॥ ६७ ॥

67. Who, though knowing you as super-man and yet born in the race of Manu and as a powerful, future deathblow to himself, did not release the daughter of Janaka. Of course prestige is always the only wealth of those who have a sense of pride.

अमानवं. The said Rāvaṇa misbehaved towards you, and was ultimately killed by you. यः (भवन्तं) understood. जानन्नपि जानकीं न मुञ्च. He did not leave off Sītā though he knew you. He knew you as what? अमानवं. मनोरथं मानवः = मनु + अण्. Vide Pāṇini :—तस्येदम्. It must not be dissolved as मनोरथ्यं. In that case the form will be मनुष्य or मानुष. Vide Pāṇini :—मनो-र्जाताव्ययतौ पुक् च. न मानवः अमानवः Superhuman. Further you are अजः. न जातः अजः = न + जन् + उ. Vide Pāṇini :—अन्येष्वपि दृश्यते. (तथापि) मनोः कुले जातं. मनु was the first king of the solar race. Vide Raghuvamśa :—वैवस्वतो मनुर्नाम माननीयो मनीषिणाम् ; आसीन्महीक्षितामाद्यः प्रणवश्छन्दसामिव ॥ The antithesis is between one not belonging to Manu and one belonging to the race of Manu, between one never born and one born. The idea is that you took your birth as Rāma in Manu's race and slew Rāvaṇa. Rāvaṇa knew you also as his own slayer. अमीक्ष्यं प्रभवतीति प्रमावी = प्र-भू + णिनि. Vide Pāṇini :—बहुलमामीक्ष्ये. All-mighty. भविष्यतीति भावी = भू + णिनि. Future participle. भावि is included in the गभ्यादि group which takes णिनि in the future significance. Vide Pāṇini :—भविष्यति गभ्यादयः. आत्मनः Of himself. अन्तं. अन्तं करोति अन्तः = अन्त + णिन् + अच्. Vide Vārtika :—श्रुतिपदिनादात्तवर्षे बहुलमित्यथ which sanctions णिन्. अच् is added to it as one after पचादि. जानन् Present participle of ज्ञ, 9th conjugation, Parasmaipada. अपि Even though he knew the might of Rāma. जनकदापयं रक्षो जानकी = जनक + अण् + की

ता जानकी न मुमोच Perfect 3rd person singular of मुञ्-  
Why did he not leave her? For the sake of prestige-  
दि Because. मानः एषामस्तीति मानिनः Persons who have  
self-respect. सदा, अभिमानः एकं घनं येषां ते अभिमानैकधनाः.  
Since a particular fact is substantiated by a general  
statement, the figure of speech is वर्णान्तरन्यास.

स्मरत्यदो दाशरथिर्मवन्भवा-

नभुं वनान्ताद्वनितापदारिणम् ।

पयोधिमापद्धचलज्जलाविलं

विलङ्घ्य लङ्कां निकषा हनिष्यति ॥ ६८ ॥

68. Do you remember this—as the son of Daśaratha, you crossed the Ocean divided by your bund and ruffled by the rolling waters; and in the vicinity of Lānkā, you slew him who carried away your spouse from the woods ?

स्मरत्यदो. अदः भवान् स्मरति is to be treated as a question by the श्च or intonation. Do you remember this ? The rest of the verse is a sentence, the meaning of which is the object of स्मरति. The 3rd person in स्मरति is because of the use of भवान्, though the meaning is 'You'. भवान् = मा + इष्यु. Vido Uṇādi-sūtra:—मातेर्इष्यु. अदः This, a pronoun put in apposition with the sentence covering the rest of the śloka Remember what ? अमुं हनिष्यति That you killed him



A subsidiary predicate in the significance of लृत् Imperfect i.e. अनयतनभूत past removed from to-day, will take the terminations of the 2nd Future if the principal predicate governing the same denotes remembrance or recognition. Vide Pāṇini:—अभिज्ञावचने लृट्. The sentence should not be amplified as हनिष्यतीति यत् अदः स्मरति. For, when यत् is used as a connecting link, the employment of लृट् will be prohibited by Pāṇini—न यदि. हनिष्यति therefore here means अहन्. It should be noted that Imperfect itself is overruled by लृट्, and therefore it will be a mistake to use the लृट्. Where did you kill him? लङ्गि निरुपा. निरुपा is an Indeclinable meaning 'near', and the noun governed by it will take the accusative case. Vide Pāṇini:—अभितःपरितःसमयानिरुपाहाप्रतियोगेऽपि. What did you become for the purpose of killing him- दशसु दिष्टु (अप्रतिहतः) रथः यस्य सः दशरथः, तस्यापत्यं पुमान् दशरथिः = दशरथ + इत्. Vide Pāṇini:—अत इत्. भवन् Present participle of भू. Vide Pāṇini:—धानुमंभन्धे प्रत्ययाः. Becoming the son of Daśaratha, you slew him. After doing what? आरुदः अत एव चलन्ति जलानि यस्य सः आरुदचलज्जलः, अत एव आरुदध तं आरुदचलज्जलाविलं. The Ocean is rendered miry on account of the erection of the bund and the consequent currents of water. पयः पीयथे अस्तिभिति पयोधिः = पयन् + धा + क्ति. धा becomes पि when it governs an object used as Upapada and when the अभिसरण or a place or repository is intended to be conveyed. Vide Pāṇini—धर्मण्यपिहरणे च. विट्द्वय

After crossing the Ocean. What did Rāvana do to merit death at your hands? दनस्य अन्तः तरमात् वनान्तान्  
From the Daṇḍaka fore-t. वनितामपहरतीति तं वनितापहा-  
तिं He stealthily took away your wife. अदः refers  
to the killing of Rāvana. भवान् सरति ?

अथोपपत्तिं छलनापरोऽपरा-  
 मवाप्य शैलूप इवैव भूमिकाम् ।  
 तिरोहितात्मा शिशुपालमंजया  
 प्रतीयते संप्रति सोऽप्यमः परैः ॥ ६९ ॥

69. Then this hypocrite taking another form just like an actor taking another dress, concealing himself under the guise of Śiśupāla, though identical, is now taken by others to be a different one.

अथोपपत्तिं. This verse deals with the re-birth of Rāvana as Śiśupāla. अथ After Rāvana left his body as such. मंजया At present. छलना एव यस्य एः छलनात्. एवः Rāvana. शैलूपः Actor. Vido Viśva :— शैलूपो नटविशेषः. भूमिकामिव Like the guise of a character. Vido Viśva :—भूमिका रचनायां रसाम्बुधेयस्य पर्यायशब्दे. अपराम् वदन्ति A different birth. असाद्य, शिशुपाल इति एतन्मया शिशुपालमंजया. तिरोहितः असाद्य न निरोहितवत् Whoso person is hidden by the name of Śiśupāla i.e. who is masquerading as Śiśupāla. अदः Though he is the same Rāvana. न न मन्त्रोऽप्यमः इति अर्थः—Is

seen by others as a different one. An actor playing the part of different characters appears different at different times. Similarly Rāvaṇa now having taken a human body appears to be different. But he is the same. Note the sandhi:—एः+भूमिकां= एष भूमिकां. एः and सः drop their final visarga in Sandhi when followed by a consonant, provided the visarga is not preceded by क, and the said two words do not form part of a compound one of whose members is the negative particle न. Vide Pāṇini:—एतत्तदोः सुलोपोऽङोरनन्तमासे इति. In असः+परैः the visarga after सः does not drop, because सः there forms part of a नन्तमास. प्रतीयते Passive present of इ with प्रति to know. Change the voice—परै तमप्यसं प्रतियन्ति. विरोहित = विस्+धा+क्. Vide Pāṇini:—दधातेर्दिः.

स बाल आसीद्वपुषा चतुर्भुजो

मुखेन पूर्णेन्दुनिभस्त्रिलोचनः ।

पुत्रा कराक्रान्तमहीभृदुच्चकै-

रसंशयं संप्रति तेजसा रविः ॥ ७० ॥

70. As a boy he was possessed of four hands in body, and in his face he resembled the Full Moon and had three eyes. And now as a youth, with the kings made to pay tribute, through his superior prowess he is no doubt the Sun extending his beams over mountains.



In पूर्वैन्दुनिभः there is उपमा. In असंशयं तेजसा रविः there is उपमेधा which is aided by श्लेष in परावान्तमहीश्वर. In this verse Śīśupāla is compared to the four gods.—Vishnu, Śiva, the Moon and the Sun. The idea is that he is therefore extraordinarily powerful. As regards the story of Śīśupāla having four hands and three eyes and their disappearance, see the following extract:—

शिशुपालः पुरा जातस्त्रिनेत्रश्च चतुर्भुजः ।  
 पितरौ दास्य तं दृष्ट्वा हासुं वै चक्रतुर्मतिम् ॥  
 उन्नचाराय नमसि वागेवमशरीरिणी ।  
 नैव त्याज्यो महाराज धीमान् वीरो भविष्यति ॥  
 स चारय वभक्तो भावी यं दृष्ट्वा निवतिव्यतः ।  
 यादू नैत्रं च सहसा तद्गुह्यं पान्यतामयम् ॥

स्वयं विधाता सुरदैत्यरक्षसा-  
 मनुग्रहावग्रहयोर्बृहच्छया ।  
 दशाननादीनामिराद्धेदेवता-  
 वितीर्णधीर्यातिशयान् ह्मत्स्यसौ ॥ ७१ ॥

71. Himself dispensing favours and frowns of his own accord to Devas, Asuras and Rākshasas, he ridicules Ravana and others who had their superior valour granted them by the gods that had been propitiated.

स्वयं विधाता. He even surpasses Rāvaṇa and others. यदृच्छया स्वयं According to his own free will, not out of powers conferred by any deity as Rāvaṇa. — सुराधि देव्याथ रक्षासि च तेषां सुरदत्त्वदत्तां To Devas, Asuras and Rākshasas. अनुग्रहश्च अग्रदृष्ट, तयोः अनुग्रहावग्रहयोः Favour and punishment. विधाता = मि-धा + कृ (कर्त्तरि) Doer. असी Śiśupāla. दशाननः आदिः येषां तान् दशाननादीन् Rāvaṇa and the rest. हसति Ridicules. How are Rāvaṇa, and others? अमिराद्याथ ता देवताथ, तामिः वितीर्णः वीर्यस्य अतिशयः येषां तान् अमिराद्देवतावितीर्णवीर्यविशयान्. Their superior valour is conferred by the grace of gods who were propitiated. But Śiśupāla is powerful by himself. वितीर्ण = वि-तृ + क् (वर्मणि). Other examples:—कृ वीर्ण, जृ जीर्ण, इ वीर्ण, शृ शीर्ण. Vide Pāṇini:—ऋत् इद्वातोः and रदान्वा-  
नित्वातो नः पूर्वस्य इ दः.

बलावलेपादधुनापि पूर्वव-

त्प्रवाच्यते तेन जगज्जिगीषुणा ।

सतीव योषित्प्रकृतिः सुनिश्चला

पुमांसमभ्येति भवान्तरेष्वपि ॥ ७२ ॥

72. Even now as before, through his haughtiness due to strength the world is sacked by him who is intent on aggrandisement. Steady inner nature, like a chaste wife, follows a man even in other births.

बलावलेपात्. जेतुमिच्छुः जिगीषुः desiderative active form of जि. तेन जिगीषुणा. तेन By Śīsupāla desirous of aggrandisement. पूर्वमिव पूर्ववत् अधुनापि जगत्, बलम् अवलेपः तस्मात् बलावलेपात्. प्रकर्षेण बाध्यते प्रबाध्यते. As in his birth as Rāvaṇa, so in his birth as Śīsupāla, he teases the people. सती means पतिव्रता. इव Like a chaste wife. गृन्थिला प्रकृतिः Deep-rooted character. अन्ये भवाः भवान्तराणि. Vide Pāṇini :—भयूरव्यंसकादयश्च. तेषु भवान्तरेषु. अपि In other births. पुमांसं अभ्येति Follows (reaches) a man. Vide Manu :—पतिं या नागिचरति मनोवाक्यसंयता । सा भर्तुर्लोकाप्राप्तिं सद्भिः साध्वीति चोच्यते ॥

तदेनमुल्लङ्घितश्चासनं विधे-

विधेहि कीनाशनिकेतनातिथिम् ।

शुमेतराचारविषविभ्रमापदो

विपादनीया हि सतामसाधवः ॥ ७३ ॥

73. So make this person who has transcended the will of Providence a guest to the abode of Death. For, wicked men whose adversity ripens by their own wicked acts ought to be destroyed by the virtuous.

तदेनमुल्लङ्घित. इत् Indoclinable meaning समात् therefore. विधेः Genitive singular of विधि fate. उल्लङ्घितं शासनं येन तं उल्लङ्घितश्चासनं. Though विधेः and शासनं are mutually expectant, and the completeness of the idea in the compound will not be available

unless they are both read together, the compound is permissible on the principle सापेक्षत्वेऽपि गमक्यात्समात्, already explained एन is an alternative form of एत् but can be used only in cases of मन्वादेश i.e., when a particular object is first mentioned in order to predicate something and the same is repeated for predicating another thing Vide Bhattoji under द्वितीयादौरेण — किञ्चित्कार्यं विधातुमुपात्तस्य कार्यतरं विधातु पुनरुपादान-मन्वादेश एनं refers to Śisupala That he has transcended the dictates of gods has been already fully brought out in the sloka — स्वयं विधाता कीनाश Yama तस्य निकेतन, तत्र अतिथिं कीनाशनिकेतनातिथिं विधेहि Imperative 2nd person singular of धा with वि to make धा becomes धे before हि and does not get reduplication though belonging to the 3rd conjugation Vide Panini — प्लसारेदावभ्यासलोपश्च Why should he be slain, and particularly by you? शुभादि-तर, स चामी आचारश्च, तेन विपक्त्रिमा आपदो यदा ते शुभेतराचार विपक्त्रिमापद् विपाकेन निर्दिता विपक्त्रिमा Roots which are mentioned in पातुपाठ with ड as इत् like ड पचप् पाके, ड कृष् करणे ड वप बीजसन्ताने take नि in भातार्थ When नि is added to a root म will be further added when the meaning तेन निरत is intended Vide Panini — द्वित् क्त्रि and क्त्रेमात्रेयं Hence पक्त्रिम, वक्त्रिम कृत्रिम and so on. असाधव निपादनीया Wicked people must be killed Their death is brought about by their own misconduct. Hence the person who kills is only an instrument, not the principal cause यदा निपादनीया It is also possible to



say राट्ठिः विपादनीयाः. In juxtaposition with predicates ending in ह्य termination, the doer can be used either in the Instrumental or Genitive case. Vide Pāṇini:—कृत्वानां कर्त्तरि वा. विपादनीय is derived from the causal of पद् with वि by adding अनीयर् (Kṛtya suffix)-

हृदयमरिवधोदयादुद्ध-

द्रढिम दधातु पुनः पुरन्दरस्य ।

घनपुलकपुलोमजाकुचाग्र-

द्रुतपरिरम्भनिपीडनक्षमत्वम् ॥ ७४ ॥

74. Let the breast of Indra resuming firmness due to the slaughter of his foe, again attain its fitness to be hugged in hasty embrace by the tips of Śachi's breasts thickly abounding in hair standing in on their ends.

हृदयमरि. अरेः ययः तस्य उदयः तस्मात् अरिवधोदयात् = दाश्रुनाशलागात्. उद्धः द्रढिमा येन तद् उद्धद्रढिम. उद्ध = उद् + धृ + क्. दडस्य भावः द्रढिमा = दड + इमनिच्. Vide Pāṇini:—पृष्यारिभ्य इमनिच्वा. दड becomes द्रड by the rule:—र श्रानो हलाद्वैलपोः-पुरः (Accusative plural) दारयतीति पुरंदरः = पूर + मुम् + इ + यच्. Vide Pāṇini:—पृ-गर्भयोर्दरितदोः and पाचंयमपुरंदरी च. तस्य पुरंदरस्य Indra's. हृदयं Breast. पुनः Again. घनः पुलकः ययोस्ती घनपुलकी. पुलोमाञ्जाणा पुलोमजा, तस्याः कुची, घन-पुलकी च सौ पुलोमजाकुची च, तयोः अग्ने, तयोः द्रुतः परिरम्भः, तस्मिन् निपीडनं, तस्य क्षमं, तस्य भावः स घनपुलकपुलोमजाकुचाग्रद्रुतपरि-रम्भनिपीडनक्षमत्वम्. दधातु Imperative 3rd person.

singular of वा. Let Indra come back to prosperity and indulge in sport as before by the slaughter of Śiśupāla.

ओमित्युक्तवतोऽथ शार्ङ्गिण इति व्याहृत्य वाचं नम-  
 स्वसिधुत्पतिते पुरः सुरमुनाविन्दोः श्रियं विभ्रति ।  
 श्रूणामनिशं विनाशपिशुनः क्रुद्धस्य चैद्यं प्रति  
 व्योम्नीव भ्रुकुटिच्छलेन वदने केतुश्चकारास्पदम् ॥७५॥

इति माधकृतौ शिशुपालवधे महाकाव्ये ४ यज्ञे  
 कृष्णनारदसंभाषणं नाम प्रथमः सर्गः ॥

75. 'Amen' did the Lord say when having spoken these words, the divine sage rose up in the sky, bearing the lustre of the Moon in front. Then as in the sky, so on the face of the Lord enraged at the lord of Chedis, there appeared under the pretext of the knitting of eyebrows the Comet which always indicated the destruction of foes.

ओमित्युक्तवतोऽथ. तस्मिन् सुरमुनी इति वाचं व्याहृत्य नमः  
 उत्पतिते, पुरः In front. इन्दोः श्रियं विभ्रति (सति) Locative  
 absolute. When the divine sage rose up in the  
 sky after speaking thus and bore the lustre of the  
 Moon in front. अथ On hearing the sage's words.  
 व्योम् an interjection denoting approval. Vide Viśva:—  
 व्यो भ्रमेऽशोकी रोचे. इति उक्तः The Lord promised to do

the sage's word. शार्ङ्गिणः शार्ङ्गमस्यास्तीति शार्ङ्गं तस्य-  
 How is the Lord? चेदीनां राजा चैद्यः = चेदि + च्यङ्. When a  
 word means both a ruler and a country, all Taddhita-  
 suffixes which are enjoined in the meaning of अपत्य or  
 issue can be added to it also in the meaning of  
 ruler. चेदि means both a ruler and the country. In the  
 sense of issue the suffix च्यङ् will come by the rule:—  
 वृद्धेत्कोसलादाच्यङ्. When a word denoting a ruler and  
 a country ends in इ, the suffix च्यङ् may be added in  
 the sense of issue. Hence चैद्यः. This can therefore  
 be used to denote the ruler also according to  
 the previous rule. तं प्रति क्रुद्धस्य The Lord was enraged  
 at the lord of Chedis. वदने केतुः आस्पदं चकार. The  
 Comet made its appearance on his face. How?  
 घृष्टेः छलं तेन भ्रुकुटिच्छलेन Under the pretext of  
 knitting of eyebrows. The poet says that what  
 appeared is really a comet, but it took the name of  
 घृष्टि. Of course the poet means the reverse. घृष्टि  
 appeared like a comet. A comet generally indicates  
 a disaster. The comet which took the form of  
 the Lord's घृष्टि always indicates the destruction of  
 foes. चक्रुणाम् अनिरां विनाशपिष्टुनः. पिष्टुन literally talo-  
 bearing, is ordinarily used to denote 'indicative of.'  
 Where did this comet appear? In the Lord's face  
 which is like the sky. व्योम्नि In the sky the ordinary  
 comet appears. This comet appeared in the Lord's  
 face. For the different meanings of के, see Amara:—  
 केर्घृष्टी वराकारां प्रदोषाकारिन्द्रमघु. एद following आ in a com-

पound takes the initial augment हुद् when it denotes a place for preserving one's own body Vide Pāṇini—  
 आपद् प्रतिष्ठायाम् Vrtti—आमयापनाय स्थाने हुद् निपात्यते.  
 Vyākhyā—आमयापन शरीरसंरक्षणं तदर्थं यत्रथान तस्मिन् गम्ये  
 हृदित्थं । प्रतिष्ठायाम् किं । आपदात् आपद्

The poet observes in this Kāvya the practice of mentioning धीशब्द in the closing stanza of every canto just as Bharavi mentions लक्ष्मी in the concluding stanza of every sarga in Kirātārjunīya The dominant Rasa in this Kāvya is Vīra (heroic) Raudra Rasa (frightful) can be used as its auxiliary, Krodha or anger is the Sthayī bhava of Raudra, and that is brought out in this śloka It is fully brought into play by the घृष्टि which is an अनुमाव of रौद्र By ओम् is indicated the Lord's उवाच which is the स्वादिमाव of वीररस In इन्दो धिय विप्रति the figure of speech is निदर्शना In वदने ध्योन्नीव the figure is उपमा In घृष्टि-शब्देन केऽ the figure of speech is अपहृति or सापन्नबोधेक्षा Dandin says that at the end of sargas, the metre must be changed That is why the metres in the last two verses differ from the principal metre in the sarga

सौन्दर्यविरती<sup>१</sup> शन्यहृते गुणधिमि ।

सर्वत्र निपत्तान्तेष्वेत गोचरञ्जम् ॥

End of the First Canto

## PROSODY

A ŚLOKA consists of four pādas or feet. For the purpose of scanning metres, eight Gaṇas are recognized in Sanskrit, each Gaṇa consisting of three syllables. Their names and definitions are set forth in the following verse.

आदिमध्यावसानेषु यस्ता यान्ति लक्षवम् ।  
भजता गौरवं यान्ति मनौ तु गुरुलाघवे ॥

The यगण, रगण and तगण are short in their first, second and third syllables respectively, the other two syllables in each being long. The भगण, जगण and सगण are long in their first, second and third syllables respectively, the other two syllables in each being short. In the मगण and नगण all the three syllables are long and short respectively. गुरु is the Sanskrit word for a long syllable, and लघु for a short syllable. The essence of a syllable is a vowel. All ह्रस्व or short vowels go to make up लघु or short syllables, and all दीर्घ or long vowels go to make up गुरु or long syllables. All short vowels followed by a conjunct consonant, Anusvāra or Visarga or at the end of a pāda are deemed to be long.

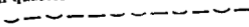
य	—	—	म	—	—	म	—	—	—
र	—	—	ज	—	—	न	—	—	—
त	—	—	स	—	—				

Vrttas may be either समवृत्त or अर्धसमवृत्त or विषमवृत्त. In Samavrtta metres, all the four feet contain the same number of syllables. In the Ardhasamavrtta metres the first and third quarters contain the same number of syllables, and similarly the second and the fourth quarters, the first and second feet as also the third and fourth feet are not equal in the number of syllables. In the Vishamavrtta metres, all the four feet are dissimilar in size. Vide the following extract from Vrttaratnākara —

सममर्धसम वृत्त विषम च तथापरम् ॥  
 अग्रयो यस्य चत्वारस्तुल्यलक्षणलक्षिता ।  
 तच्छब्द शारत्रतस्वज्ञा समं वृत्तं प्रचक्षते ॥  
 प्रथमः प्रसभो यस्य तृतीयधरणो भवेत् ।  
 द्वितीयस्तुर्यवद्भूत तदर्धसममुच्यते ॥  
 यस्य पादश्चतुष्पेडति सप्तमं मित्त परस्परम् ।  
 तदाहुर्विषम वृत्त छन्दशास्त्रविशारदा ॥

The principal metre in the First canto of Mughā is वसन्त Slokas 1 to 73 are in this metre

1 वसन्त is a समवृत्त metre with 12 syllables in a quarter. It consists of four ganas—र, त, ज and र. Each quarter will run like this—



रि य प रि धी म ति शा रि षुं ज गर

Definition. अती तु र्वशरत्पुटीरितं करो

2. पुष्पिताम्रा is an अर्धममृत् metre with 12 syllables in each of the 1st and 3rd pādas and 13 syllables in the 2nd and 4th pādas as per the following definition :—अयुञ्जि नयुगरेफ्तो यकारो युञ्जि तु नञौ जरगाद्य पुष्पिताम्रा. The odd quarters consist of two नगणs, रगण, and अगण, and the even quarters consist of नगण, two जगणs, रगण and one guru. Each of the halves of a verse in पुष्पिताम्रा will run thus:—

— — — — —  
— — — — —

Example: हृदयमरिवधोदयादुद्गुह्रडिम दयातु पुनः पुरंदरस्य.

Canto 1 verse 74

3. शार्दूलविक्रीडित is a सममृत् metre with 19 syllables in a quarter, and has been defined thus: सर्वाश्चैर्मसञ्जस्तताः सगुरवः शार्दूलविक्रीडितम्. It consists of मगण, सगण, जगण, सगण, 2 तगणs and guru. Each of the feet of a verse in this metre will run thus :—

— — — — —

Example:

ओमिनुषततोऽप शार्दिन इति व्याहृत्य वार्ष भमः.

Canto 1 verse 75

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